OUT OF THE TARDIS
Mark Gatiss exclusive

BBC

LOCKDOWN VIEWING
More from the DWM playlist

DOCTOR WHO MAGAZINE™

The OFFICIAL MAGAZINE
of the BBC television series

Astounding Adventures IN OUTER SPACE

The First Doctor's greatest stories AS VOTED BY YOU!

Suchard
POLICE BOX
DOCTOR WHO
PATTERN BOOK
JOY GAMMON
DOCTOR WHO

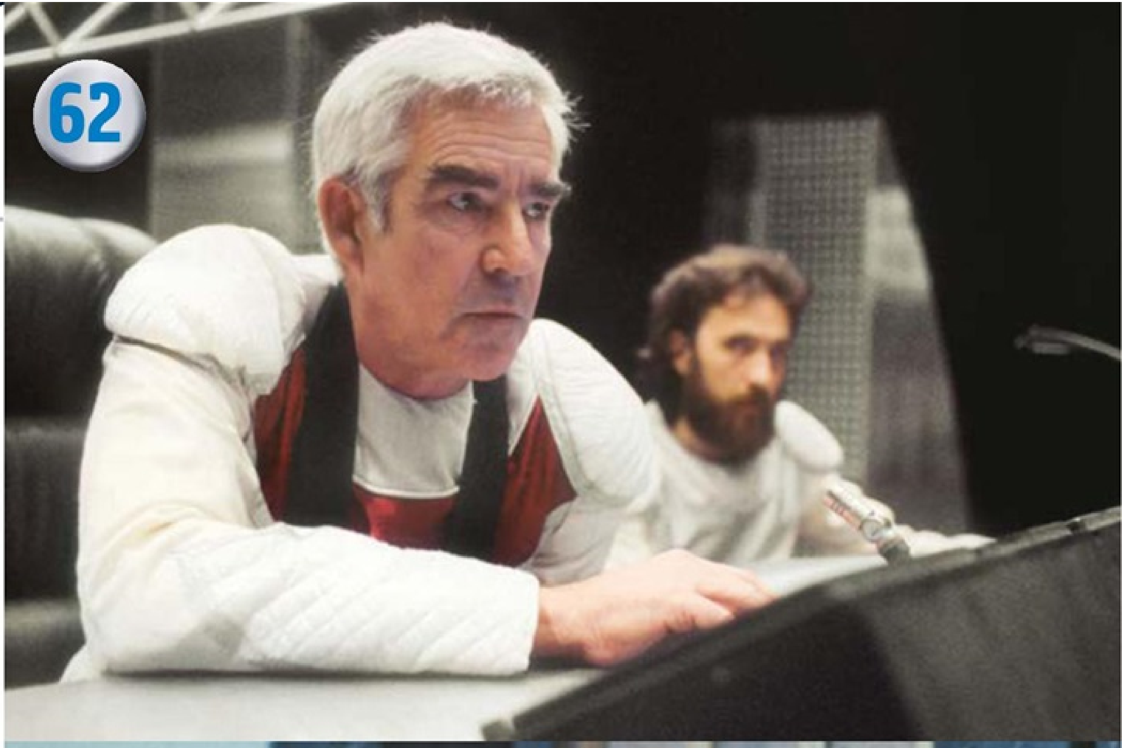
50 BRILLIANT THINGS ABOUT *DOCTOR WHO*

INSIDE SERIES 11
with Pete McTighe,
Vinay Patel and
Joy Wilkinson

PLUS » Pip and Jane Baker » *Terror of the Vervoids* » *The Piggybackers* » *Race Against Time* **AND MUCH MORE!**

Panini magazines
ISSUE 552
JULY 2020

Pull to Open



INTERVIEWS

20 **MARK GATISS**
26 **PIP AND JANE BAKER**
30 **PETE McTIGHE, VINAY PATEL, AND JOY WILKINSON**

FEATURES

12 **50 BRILLIANT THINGS ABOUT *DOCTOR WHO* (NOT INCLUDING *DOCTOR WHO*)**
24 **SURVIVAL OF THE MOST DETERMINED**
38 **THE WORLD CUP OF THE FIRST DOCTOR**
50 **ISOLATING WITH THE DOCTOR**
62 **THE FACT OF FICTION**
The Trial of a Time Lord Parts Nine to Twelve

REGULARS

4 **GALLIFREY GUARDIAN**
6 **GALAXY FORUM**
10 **TIME AND SPACE VISUALISER**
53 **COMIC STRIP**
The Piggybackers Part 4
70 **APOCRYPHA**
Race Against Time
72 **REVIEWS**
76 **CROSSWORD & COMPETITIONS**
78 **COMING SOON**
82 **THE BLOGS OF DOOM**
83 **NEXT ISSUE**

BBC
DOCTOR WHO MAGAZINE

EDITOR **MARCUS HEARN**
ART EDITOR/DESIGNER **PERI GODBOLD**
DESIGNER **MIKE JONES**
EDITORIAL ASSISTANT **EMILY COOK**
SPECIAL THANKS **NIC HUBBARD**

PANINI UK LTD
Managing Director MIKE RIDDELL
Managing Editor ALAN O'KEEFE
Head of Production MARK IRVINE
Circulation & Trade Marketing Controller REBECCA SMITH
Head of Marketing JESS TADMOR
Marketing Executive JESS BELL

BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards NICHOLAS BRETT
Managing Director, Consumer Products and Licensing STEPHEN DAVIES
Head of Publishing MANDY THWAITES
Compliance Manager CAMERON McEWAN
UK Publishing Co-ordinator EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcstudios.com

Email: dwm@panini.co.uk
Website: www.doctorwhomagazine.com
Follow us on Twitter at: @DWMtweets
Follow us on instagram at: doctorwho_magazine
Like our page at: www.facebook.com/doctorwhomagazine

ADVERTISING Madison Bell
TELEPHONE 0207 389 0859
EMAIL jack.daly@madisonbell.com
SUBSCRIPTIONS TELEPHONE 01371 853619
SUBSCRIPTIONS EMAIL drwhomagazine@escosubs.co.uk

THANKS TO:
Joanna Allen, Richard Atkinson, Stephen Barber, Steve Berry, Nicholas Briggs, Ronan Chander, Chris Chibnall, Tosin Cole, Sue Cowley, Russell T Davies, Gabby De Matteis, Albert DePetrillo, Sally de St Croix, Matt Evenden, Mark Gatiss, Mandip Gill, Scott Gray, Jason Haigh-Ellery, Derek Handley, Tess Henderson, Ross McGlinchey, Pete McTighe, Russell Minton, Steven Moffat, Phil Newman, Vinay Patel, Emily Payne, Philip Raperport, David Richardson, Jim Sangster, Helena Sheffield, Michael Stevens, Matt Strevens, Paul Taylor, Tlotoxl, Charlotte Tromans, Bradley Walsh, Jo Ware, Peter Ware, Jodie Whittaker, Nikki Wilson, BBC Wales, Don Webb, Joy Wilkinson, Catherine Yang, BBC Studios and bbc.co.uk

Doctor Who Magazine™ Issue 552 Published May 2020 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trademarks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo and insignia © BBC 2018. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. Thirteenth Doctor images © BBC Studios 2018. Licensed by BBC Studios. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. All views expressed in this magazine are those of their respective contributors and do not necessarily represent the views of **Doctor Who Magazine**, the BBC or Panini UK. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Panini and the BBC are not responsible for the content of external websites.I've been spending the lockdown making recipes from *The Doctor Who Cookbook*. Does anyone know when *The Doctor Who Diet Book* is out? Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

Welcome

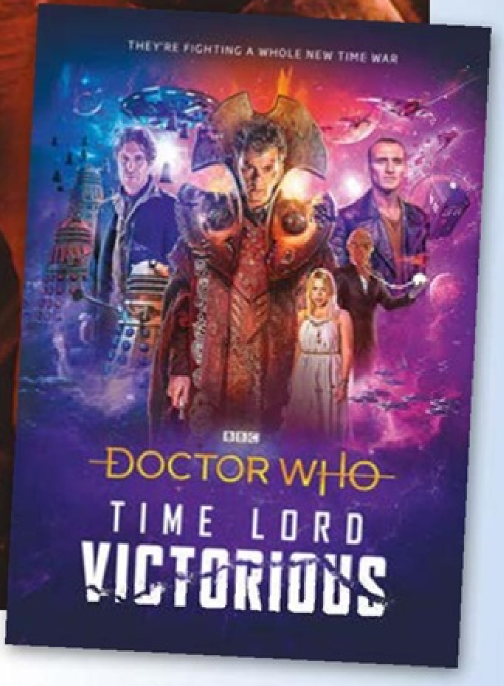
We've lost many people from the world of *Doctor Who* recently, but in this issue we're paying tribute to the late Pip Baker who, along with his wife Jane, wrote scripts for the Sixth and Seventh Doctors. Not everyone admired the Bakers' occasionally florid dialogue, but it's undeniable that their work is now seen as emblematic of the era.

I made several visits to their large house in Ruislip, initially to interview them for **Doctor Who Magazine** in 1993. Pip and Jane dressed in clothes that seemed to belong to a different age, and their home belonged in the same time warp. I remember chatting to them in a room filled with educational games and other mementos of jobs they'd undertaken decades earlier. At one point Jane said, "When we're working on a programme like *The Expert*..." – without any acknowledgement that the series in question had finished in 1976.

I grew to like them, and once Jane realised I had a genuine interest in their career she was a warm and generous host. There was no doubt in my mind that Jane represented the business half of the relationship; she once told me that they had a room in their house where she filed every single contract they'd ever been issued. Pip was a relatively taciturn, philosophical character. When given the opportunity to speak, he often had something wise and thought-provoking to say.

We reunited ten years later, when we recorded an audio commentary for the DVD release of their 1967 film *Night of the Big Heat*. Jane met her match in Christopher Lee, who joined us in the studio, but everyone got along and hopefully the edited commentary doesn't sound too much like a battle of wits.

The following month, Jane was quick to pick up the phone and invoke the Writers' Guild when the Bakers' payment was a few days late. It was nothing to do with me, but I was suitably galvanised and managed to sort it out on her behalf. When the cheque eventually arrived, she called me again in a much friendlier tone of voice. "We like you," she said (she often spoke on her husband's behalf), "and we'd like to work with you again." Sadly it wasn't to be, but I still think of them fondly.



This is the second issue of **DWM** that we've produced working remotely, under lockdown conditions. As I've said before, we're all grateful for the support our loyal readers have shown over the last few months. However, the retail situation in the UK remains challenging. In common with many of the other magazines that have managed to keep going through these difficult times, we're having to make economies. We've taken the difficult decision to rest the comic strip for the next three issues, by which time we're all hoping that life – and business – will have returned to some kind of normality. The strip will resume with something very special – namely our contribution to the *Time Lord Victorious* project, which you can read more about on page 5.

In the meantime, stay safe, get in touch if you have anything you'd like to share with us in *Galaxy Forum*, and we'll see you in issue 553.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Neil Penswick

Having won a BBC screenplay competition, Neil met script editor Andrew Cartmel to discuss writing for *Doctor Who*. Neil adapted his story, *Hostage*, into the *New Adventures* novel *The Pit*. He has recently completed a *Lethbridge-Stewart* novel, and on page 26 presents a previously unpublished interview with Pip and Jane Baker.

Megan Reeves

On page 75 Megan reviews *The Maze of Doom*, the latest book by award-winning author David Solomons. Megan is a TV binger, food enthusiast and avid stargazer, but admits that her friends most readily associate her with *Doctor Who* – the show that has shaped her life both personally and professionally.

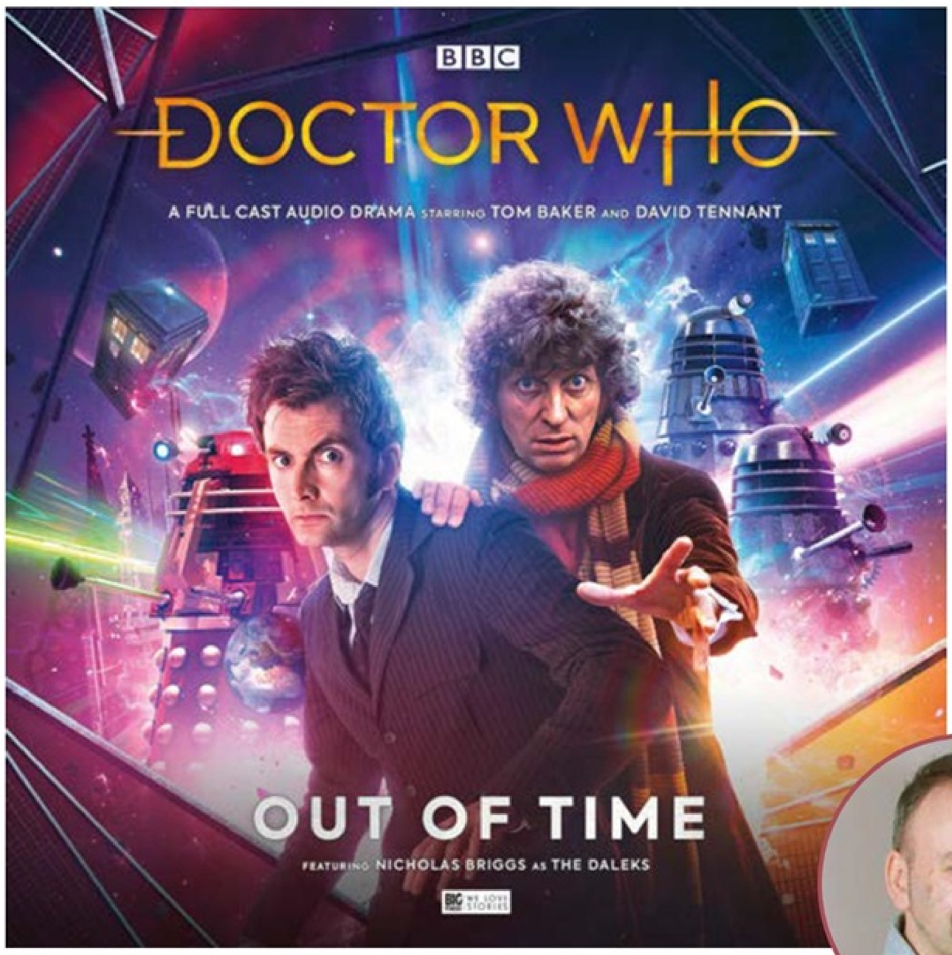
Eddie Robson

Eddie writes for television and radio, and has contributed numerous plays to Big Finish. His most recent novel, *Hearts of Oak*, was published in March. Eddie's first professional commission was for DWM in 1999. More than two decades later he's back, as part of our World Cup squad on page 44.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Doctors at the Double


BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA STARRING TOM BAKER AND DAVID TENNANT
OUT OF TIME
FEATURING NICHOLAS BRIGGS AS THE DALEKS
BIG FINISH WE LOVE STORIES

David Tennant and Tom Baker star as the Doctor in a new audio drama from Big Finish...

In *Out of Time*, written by Matt Fitton, the Tenth Doctor meets the Fourth Doctor as they battle Daleks together in a sanctuary outside time.

"Why do we love multi-Doctor stories?" asks David Tennant. "I suppose it's the band all coming together, isn't it? I remember as a kid I'd read about things like *The Three Doctors* and could only imagine how exciting that must have been. And then *The Five Doctors* happened and, well, five Doctors didn't really get together in the end, but three Doctors and a man in a wig and some clips of Tom Baker all got together, and that was exciting enough. Just the idea that Doctors should come together, it's exciting!

"Tom Baker was very much the Doctor when I was a kid," David continues.

"All of us who have had the great pleasure to take on that role since, every one of us – I wager including Jodie Whittaker – keeps being asked where our long scarf is. And you think, 'The Doctor hasn't worn a long scarf since 1981!' But somehow the image that he creates is so tenacious that the Doctor always has a long scarf. There's something about the way he's associated with the character that seems utterly, utterly timeless."

Writer Matt Fitton says: "It was hugely exciting to bring together two of the most iconic Doctors. I thought putting them up against the Daleks – the Doctor's most persistent enemy – would bring out all the ways in which they are at once the same Time Lord, and also very different versions too. We find them both at particular points in their lives. The Tenth Doctor is avoiding his destiny; and the Fourth Doctor is wandering alone, missing a friend – but even he may be shocked at what his future holds..."

"I don't know whether I'm delighted to meet him or whether I'm jealous of him or whether in fact the Doctor in this one is actually a sign of my own mortality," says Tom Baker. "That is fact, of course, that it isn't a new Doctor, it's just me at another time, going back in time and starting again and wondering whether I'll remember all the things that have already happened to me."

"It comes, from my Doctor's point of view, at a very specific moment in his character's journey which is very vividly sketched in the script," says David. "It was fun to revisit that."

Out of Time has been recorded remotely during lockdown. "I'm recording from my home, by the co-operation and expertise of my wife," explains Tom. "So here we are miles and miles apart in three or four other places. It's unique but I've enjoyed it very much."

Meanwhile David says he's "recorded this sitting on a box of tiles with a child's duvet behind me to act as a baffle for the sound, speaking over the world wide web and recording on a laptop. Somehow this is all going to be spliced together by a genius to make it sound like we're all in the same room. How wonderful to still be able to tell stories, even though the circumstances are slightly different. And to almost, sort of, meet the Fourth Doctor. When it's all finished, I will!"

Out of Time will be available to buy as a single CD release, priced £10.99, and as a download, priced £8.99, in August 2020 from *bigfinish.com*

Writer Matt Fitton.
Photo © Tony Whitmore/Big Finish.

Richard Hurndall, Peter Davison, Jon Pertwee and Patrick Troughton assemble for *The Five Doctors* (1983).

Tom Baker and David Tennant as the Fourth and Tenth Doctors.

Victorious Books

BBC
DOCTOR WHO
TIME LORD VICTORIOUS
THE KNIGHT, THE FOOL AND THE DEAD
STEVE COLE
BBC
DOCTOR WHO
TIME LORD VICTORIOUS
ALL FLESH IS GRASS
UNA McCORMACK

The first two releases of the multi-platform *Doctor Who* project *Time Lord Victorious* have been revealed: *The Knight, the Fool and the Dead* and *All Flesh is Grass*, published by BBC Books.

Time Lord Victorious will tell a story set during the Dark Times at the start of the universe, following several Doctors across space and time as they defend their home planet from a terrible race. The saga will feature the Eighth, Ninth and Tenth Doctors, companion Rose Tyler and monsters including the Daleks and the Ood, with more to be revealed over the coming months.

BBC Books will publish two new novels. The first is *The Knight, the Fool and the Dead* by Steve Cole. In this story the Doctor travels back to the Dark Times, an era where life flourishes and death is barely known… Then come the Kotturuh – creatures who spread through the cosmos dispensing mortality. They judge each and every species and decree its allotted time to live. For the first time, living things know the fear of ending. And they will go to any lengths to escape the grim new spectre of death.

The second book is *All Flesh is Grass* by Una McCormack, in which we are transported back to the Dark Times. The Tenth Doctor has sworn to stop the Kotturuh, ending death and bringing life to the universe. But his plan is unravelling – instead of bringing life, nothing has changed and all around him people are dying. Death is everywhere. Now he must confront his former selves – one in league with their greatest nemesis and the other manning a ship of the undead.

The Knight, the Fool and the Dead will be published on 1 October 2020 and *All Flesh is Grass* will be published on 10 December 2020, both priced £9.99.

Further information about *Time Lord Victorious* can be found on *doctorwho.tv*, where a timeline of product releases will be collated as they're announced.

Writers Steve Cole and Una McCormack
Photo © Marcus Hearn.

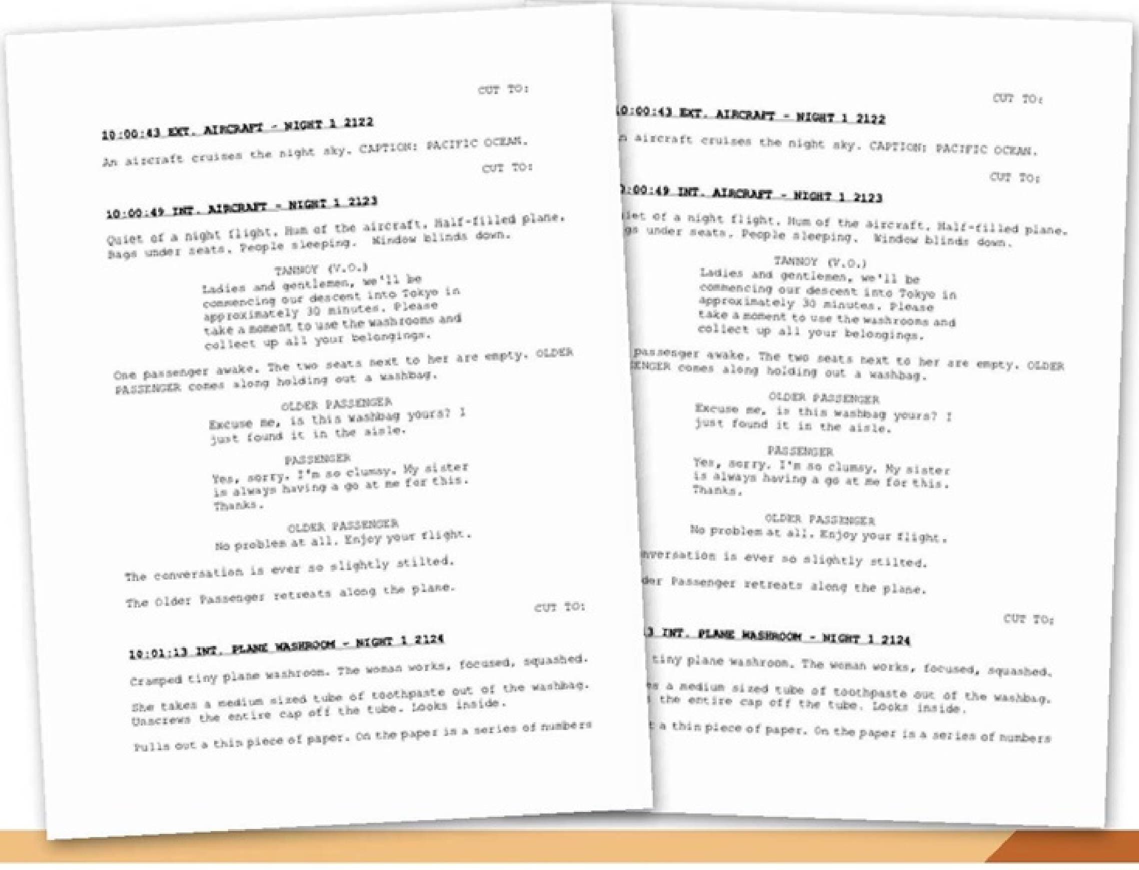
Fine Lines

Series 12 scripts are currently available on the BBC Writersroom website.

The scripts for all ten episodes of the 2020 series starring Jodie Whittaker as the Doctor – *Spyfall* Parts One and Two, *Orphan 55*, *Nikola Tesla's Night of Terror*, *Fugitive of the Judoon*, *Praxeus*, *Can You Hear Me?*, *The Haunting of Villa Diodati*, *Ascension of the Cybermen* and *The Timeless Children* – can be downloaded for free, along with the scripts for 2016's Series 9, 2017's Series 10 and 2018's Series 11.

The BBC Writersroom page includes scripts written by showrunner Chris Chibnall, Ed Hime, Nina Metivier, Vinay Patel, Pete McTighe, Charlene James and Maxine Alderton. Also available is the script for the virtual-reality episode *The Runaway*, which was released on YouTube in January.

Visit the BBC Writersroom here: *bbc.co.uk/writersroom/scripts/tv-drama/doctor-who*



CUT TO:

10:00:43 EXT. AIRCRAFT - NIGHT 1 2122

An aircraft cruises the night sky. CAPTION: PACIFIC OCEAN.

CUT TO:

10:00:49 INT. AIRCRAFT - NIGHT 1 2123

Quiet of a night flight. Hum of the aircraft. Half-filled plane. Bags under seats. People sleeping. Window blinds down.

TANNOY (V.O.)
Ladies and gentlemen, we'll be commencing our descent into Tokyo in approximately 30 minutes. Please take a moment to use the washrooms and collect up all your belongings.

One passenger awake. The two seats next to her are empty. OLDER PASSENGER comes along holding out a washbag.

OLDER PASSENGER
Excuse me, is this washbag yours? I just found it in the aisle.

PASSENGER
Yes, sorry. I'm so clumsy. My sister is always having a go at me for this. Thanks.

OLDER PASSENGER
No problem at all. Enjoy your flight.

The conversation is ever so slightly stilted.

The Older Passenger retreats along the plane.

CUT TO:

10:01:13 INT. PLANE WASHROOM - NIGHT 1 2124

Cramped tiny plane washroom. The woman works, focused, squashed.

She takes a medium sized tube of toothpaste out of the washbag. Unscrews the entire cap off the tube. Looks inside.

Pulls out a thin piece of paper. On the paper is a series of numbers

CUT TO:
0:00:43 EXT. AIRCRAFT - NIGHT 1 2122
n aircraft cruises the night sky. CAPTION: PACIFIC OCEAN.
CUT TO:
:00:49 INT. AIRCRAFT - NIGHT 1 2123
iet of a night flight. Hum of the aircraft. Half-filled plane.
gs under seats. People sleeping. Window blinds down.
TANNOY (V.O.)
Ladies and gentlemen, we'll be commencing our descent into Tokyo in approximately 30 minutes. Please take a moment to use the washrooms and collect up all your belongings.
passenger awake. The two seats next to her are empty. OLDER
ENGER comes along holding out a washbag.
OLDER PASSENGER
Excuse me, is this washbag yours? I just found it in the aisle.
PASSENGER
Yes, sorry. I'm so clumsy. My sister is always having a go at me for this. Thanks.
OLDER PASSENGER
No problem at all. Enjoy your flight.
nversation is ever so slightly stilted.
der Passenger retreats along the plane.
CUT TO:
3 INT. PLANE WASHROOM - NIGHT 1 2124
tiny plane washroom. The woman works, focused, squashed.
s a medium sized tube of toothpaste out of the washbag.
the entire cap off the tube. Looks inside.
a thin piece of paper. On the paper is a series of numbers

BBC writers room

Script pages from *Spyfall* Parts One and Two.

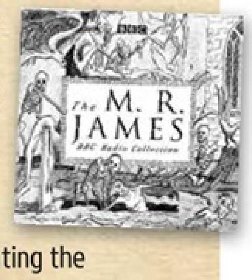
Who Gaming

Two more *Doctor Who* games are on the way from Maze Theory.

Following their VR game *The Edge of Time*, which was released in November 2019, an as-yet-untitled sequel will be making its debut in early 2021. The game will be compatible with PC, PlayStation, Xbox and Nintendo Switch.

Accompanying this release will be another *Doctor Who* title for mobile phones, developed in partnership with Kaigan Games. Combined with *The Edge of Time*, these three releases will create a trilogy. For more information visit *maze-theory.com*

Ghost Stories with Gatiss



Mark Gatiss recently joined Nihal Arthanayake on *The Penguin Podcast*.

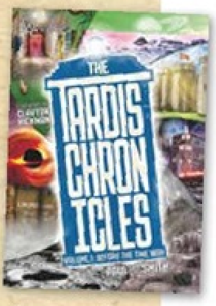
In the interview Mark discusses narrating the audiobook of Bram Stoker's *Dracula* and the BBC Radio dramatisation of MR James' *Ghost Stories*.

The podcast is available to listen to via *tinyurl.com/MarkPenguinPodcast* and is also on Apple Podcasts and Spotify. The MR James BBC Radio Collection, narrated by Mark, is available to buy as an audiobook at *apple.co/34hyJ20*

Bigger on the Inside

The TARDIS Chronicles: Volume 1 is an unofficial book that charts the voyages of the Doctor's space and time ship.

Designed and illustrated by Paul Smith, with a foreword by former Doctor Who Magazine editor Clayton Hickman, this new book documents every on-screen journey the TARDIS has undertaken. For each trip there are exhaustive notes detailing which controls are used and what they do, what we learn about the functions and abilities of the TARDIS, behind-the-scenes facts about props, sets, models and materialisation techniques. There is also discussion of what we see and discover about the ship and its destinations.



The book includes comprehensive histories of every police-box prop, control-room set and console, covering their design, construction, usage and modifications. These are illustrated with accurate schematics, including annotated plans of every control panel and their variations.

The TARDIS Chronicles: Volume 1 is published by Wonderful Books and is available now from Amazon priced £22.99. For more details visit *wonderfulbooks.co.uk*

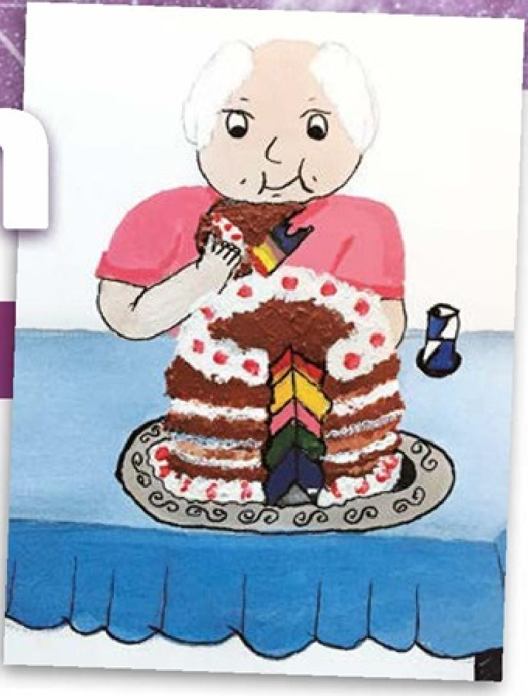
Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:

Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.



Cheryl's painting of Colin Baker for his 77th birthday on 8 June.

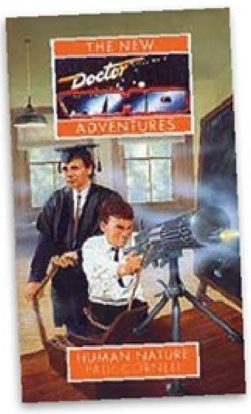
With much of the world still in lockdown, readers of **Doctor Who Magazine** have written to us sharing stories about how they're coping...

Composer Borna Matosic and Emily Cook recruit fans worldwide to join in with a cover of *The Long Song* as part of *Doctor Who: Lockdown*.

LOCKED DOWN WITH THE DOCTOR

HUGH BROWN EMAIL

During the lockdown, I have essentially done nothing but fuel my ongoing *Doctor Who* obsession! On top of rewatching the revived series for the billionth time, I've been reading novels such as Paul Cornell's *Human Nature*, Tom Baker's *Scratchman* and Sophie Aldred's *At Childhood's End*. I've got into Big Finish stories – *Jubilee* by Rob Shearman is my favourite so far. I've been following the glorious Tweetalongs organised by Emily Cook at **DWM** – they have just been splendid! Currently I'm skimming through some of the classic serials on DVD I have dug out (most of them I've not seen for *years*). It certainly doesn't seem like it's going to stop there either!



Paul Cornell's *Human Nature*.

LEIGH WOOD EMAIL

Thank you very much to Emily Cook for her Tweetalong events. What an amazing achievement to have that vision and to put it so successfully into practice. I have never particularly felt part of 'fandom', and have enjoyed my *Doctor Who* as a solitary pursuit. However, through these online events, I've enjoyed interacting with other positive, enthusiastic and welcoming like-minded people. I feel proud of our little programme, and proud to be a *Doctor Who* fan.

NASSIR ANWAR EMAIL

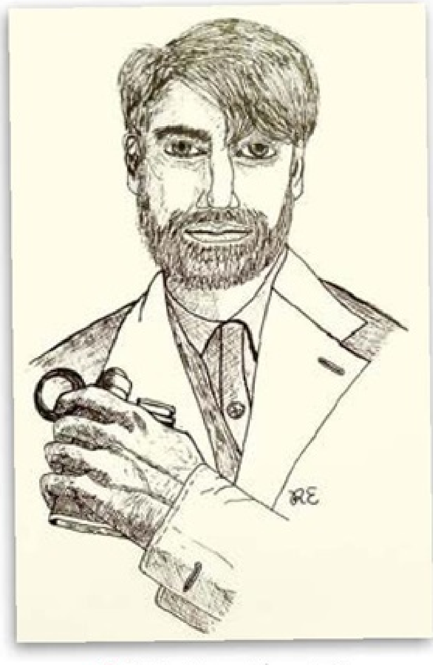
What's keeping me going is binge-watching *Doctor Who* from Series 1 to Series 12 and trying to do my homework on whether Gallifrey is a real planet or not!

MACAULY CAIRNS EMAIL

The amount of extra content we've been getting in the world of *Doctor Who* during this lockdown has been amazing. From the live Tweetalongs organised by Emily and various online *Doctor Who* quizzes, there's been plenty to get your teeth stuck into. By the power of the internet and *Doctor Who*, I've been able to watch and discuss episodes with fans all over the world.

ROB KEELEY EMAIL

We're "learning how little we need and how creative we can be". What magnificent sentiments from Katy Manning in **DWM** 551. So, since you asked... I've just done a stint as Children's Writer in Residence at the Stay at Home Literary Festival, am starting to run an online creative writing course for adults and have a new novel for kids coming up. And of course, I'm watching lots of *Doctor Who* and reading **DWM**, the magazine which has seen me through school, work and lockdown. Thanks for keeping going and keeping us all together. It's great to be part of a fan community at a time like this.



Katie Edwards' portrait of Sacha Dhawan's Master.

STAR LETTER

NICKY ROWE EMAIL

Like many people, I sat down on 26 March to watch *Rose* as part of its 15th anniversary and lockdown watchalong. What a joy! But, I thought, why stop there? So I've carried on rewatching Series 1, once a week, 15 years to the day that each episode was broadcast, just for fun. I'm enjoying it so much that I decided to take the idea even further. I went upstairs, dusted off all my old **DWM**s, and have started reading the corresponding issues from 2005, one a month, 15 years to the day that each issue was published. It's like I've stepped into my own TARDIS and am reliving 2005 in real time!

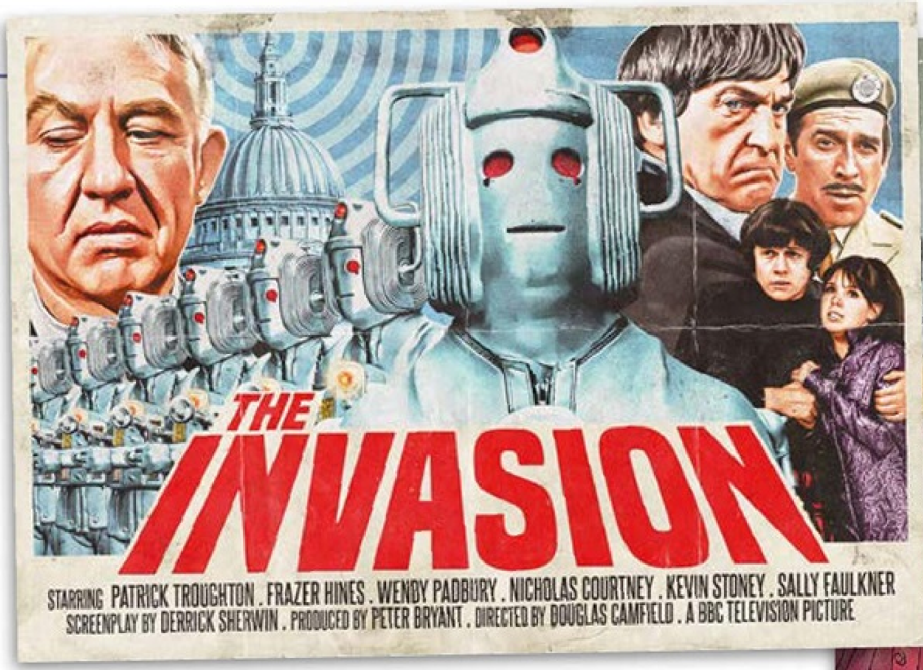
The nostalgia and the magic of that golden age is, as the Ninth Doctor would say, fantastic. As I write, I've just finished *Dalek* and issue 356. (RTD's *Production Notes*! Ben Cook's set reports!) Then almost immediately afterwards, I turn to the brand-new issue 551. (Chris Chibnall's *Production Notes*! RTD and Steven Moffat interview!) Fantastic then, and still brilliant now. As if that wasn't enough, I'm also going through classic *Who* on BritBox (currently on Season 20). Thank goodness for this show and this magazine in these strange times.

DOCTOR·WHO
You'll believe a Dalek can fly...
News
Reviews
Comic strip
Interviews
Set reports
Previews
and more!
MASSIVE FREE POSTER INSIDE!
AS SEEN ON TV!

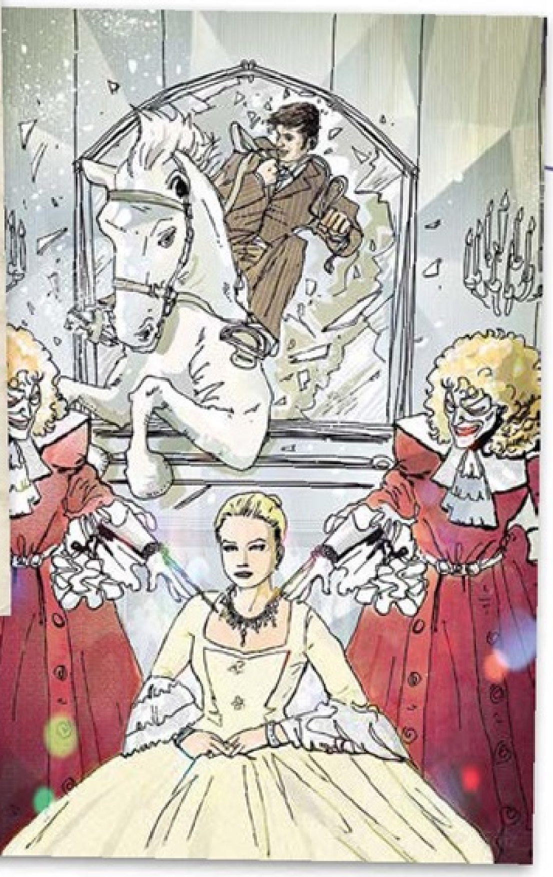
Billie Piper and Bruno Langley (right) in Series 1's *Dalek*, and **DWM** issue 356.

Nicky's letter wins him a copy of *Stranded 1*, a new audio adventure starring Paul McGann and Tom Baker. It's available to download in June from *bigfinish.com*, price £19.99.

DOCTOR WHO
STRANDED 1


THE INVASION
STARRING PATRICK TROUGHTON . FRAZER HINES . WENDY PADBURY . NICHOLAS COURTNEY . KEVIN STONEY . SALLY FAULKNER
SCREENPLAY BY DERRICK SHERWIN . PRODUCED BY PETER BRYANT . DIRECTED BY DOUGLAS CAMFIELD . A BBC TELEVISION PICTURE

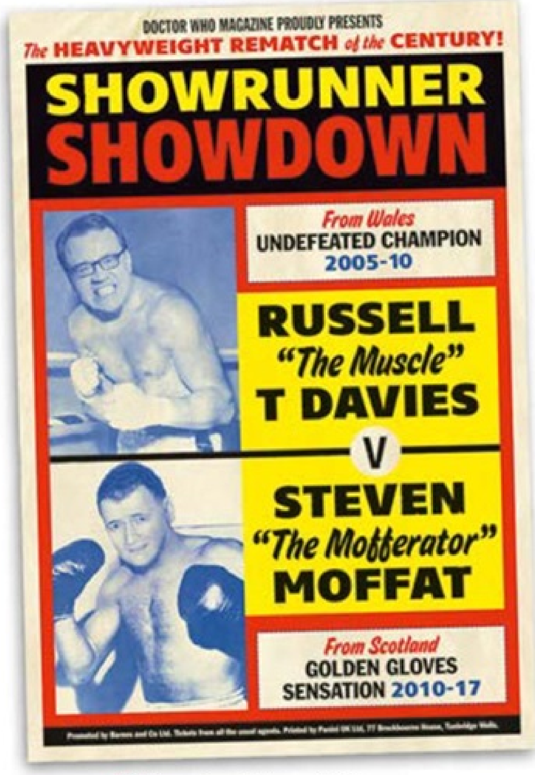
A retro movie poster of *The Invasion* by Oli Ark Jones.



Faiz Rehman's artwork inspired by *The Girl in the Fireplace*.

BEN PETTITT EMAIL
The Ultimate Lockdown of Great Britain (as it shall henceforth be known) has provided us with the chance of a lifetime to rewatch our favourite episodes of *Doctor Who* – with commentaries! This is lovely and such a great idea, but I've also decided to use this time to revisit my old copies of this very magazine. I first started collecting **DWM** back in 2007 when I was nine years old, and I haven't stopped since. It filled in all the *Doctor Who*-shaped holes in my life when the show was between series and I just wanted to take this opportunity to say thank you for all these years of entertainment and comfort. Here's to many more!

IAN MACEY EMAIL
Issue 551 was amazing and so far I'm not even halfway through! It's a fantastic quality issue, with no hint that it was produced remotely under what must be different or difficult circumstances.
I thought I was doing well in the lockdown, but Davies and Moffat set me off blubbering a couple of times so I had to read it in intervals. Of course, those two made me laugh aloud, too. Fine writers who I'm so happy were both able to put their unique stamp on the show. Thanks **DWM** and all your contributors. →


DOCTOR WHO MAGAZINE PROUDLY PRESENTS
The HEAVYWEIGHT REMATCH of the CENTURY!
SHOWRUNNER SHOWDOWN
From Wales
UNDEFEATED CHAMPION
2005-10
RUSSELL "The Muscle" T DAVIES
V
STEVEN "The Mofferator" MOFFAT
From Scotland
GOLDEN GLOVES SENSATION 2010-17

Russell and Steven's *Showrunner Showdown* in DWM 551.

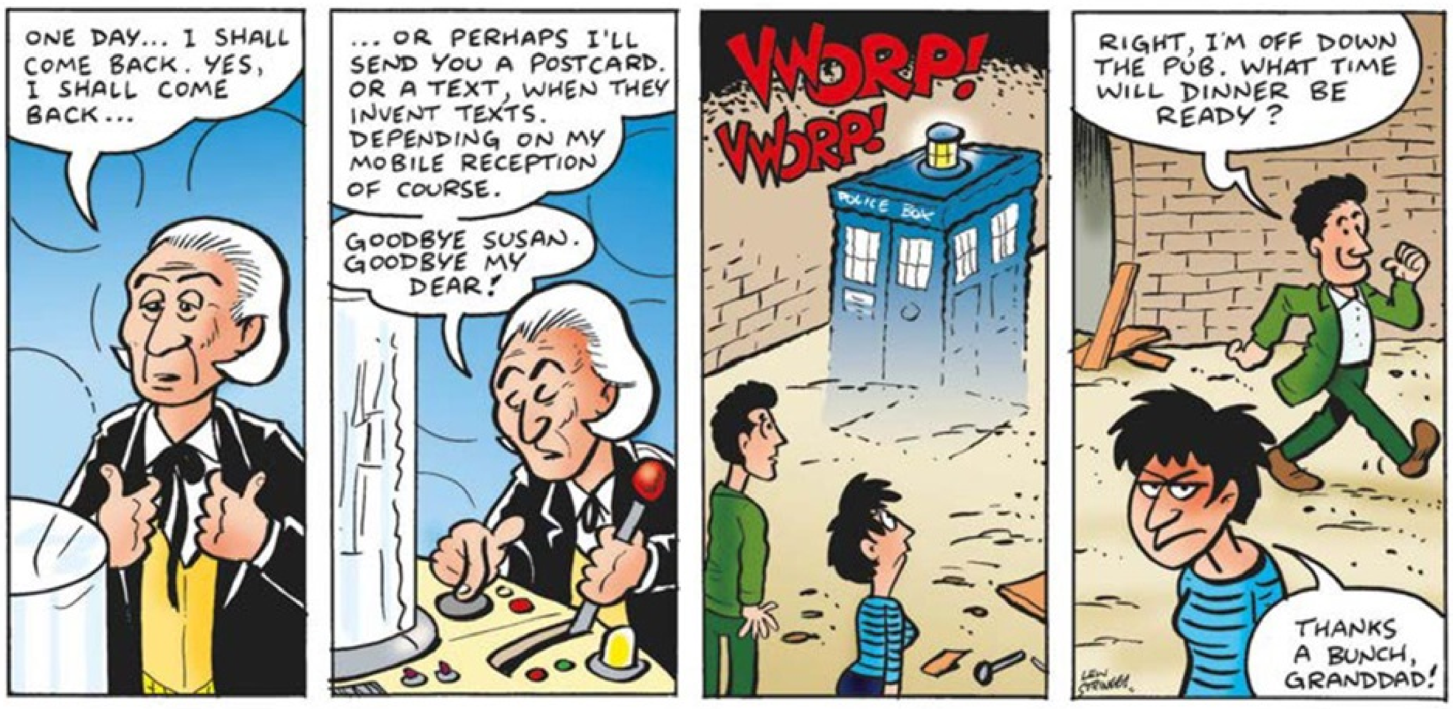
We'd like to say thank you to everyone who contacted us with kind words about the last issue, and to everyone who continues to support the magazine.

SHOWRUNNER SHOWDOWN

BRADLEY COKE EMAIL
I absolutely loved the interview between Russell T Davies and Steven Moffat in issue 551 of **DWM**. It was a very unique feature, and I would love to see similar features in future issues, maybe with a classic series showrunner and a new series showrunner interviewing each other.

Russell T Davies and Steven Moffat at the *Radio Times* Covers Party in 2019.

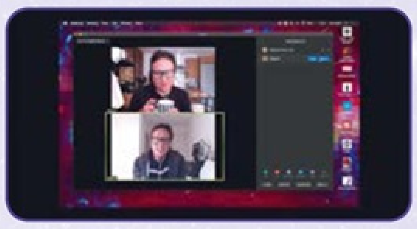
The Daft Dimension BY LEW STRINGER


ONE DAY... I SHALL COME BACK. YES, I SHALL COME BACK...
... OR PERHAPS I'LL SEND YOU A POSTCARD. OR A TEXT, WHEN THEY INVENT TEXTS. DEPENDING ON MY MOBILE RECEPTION OF COURSE.
GOODBYE SUSAN. GOODBYE MY DEAR!
VWORP! VWORP!
POLICE BOX
RIGHT, I'M OFF DOWN THE PUB. WHAT TIME WILL DINNER BE READY?
THANKS A BUNCH, GRANDDAD!
LEW STRINGER

WHO TUBE

Highlights from the *Doctor Who* lockdown videos...

Madame de Pompadour yearns to see the Doctor's face again. Watch a new sequel to *The Girl in the Fireplace*, written by Steven Moffat. Go to: *tinyurl.com/LockdownPompadour*



Osgood is inviting you to a scheduled Zoom meeting. Topic: *The Zygon Isolation* – written by Peter Harness and starring Ingrid Oliver as Osgood. Go to: *tinyurl.com/ZygonIsolation*

Six years on from his first Matt Smith impression, actor and impressionist Jacob Dudman performs the Eleventh Doctor's speech from *The Rings of Akhaten*. Go to: *tinyurl.com/MattSmithAkhaten*

Fans around the world unite virtually to recreate their favourite moments from *Doctor Who* during lockdown. Go to: *tinyurl.com/HomemadeWho*

To celebrate the release of the *Doctor Who: The Collection – Season 14* Blu-rays, James Barnett made a cinematic trailer for these memorable Fourth Doctor episodes. Go to: *tinyurl.com/Season14Trailer*

Galaxy Forum

ON TWITTER...

@sisterhood_karn A huge and heartfelt thank you to everyone who has kept **DWM** going during lockdown. It means SO much to still have this bigger-on-the-inside pillar of stability to cling onto during the storm.

@cathoderaytube Loved the Moffat and RTD title bout in **DWM** 551. It's quite clear they worked themselves to the bone on the series. We were so lucky to have had them as showrunners.

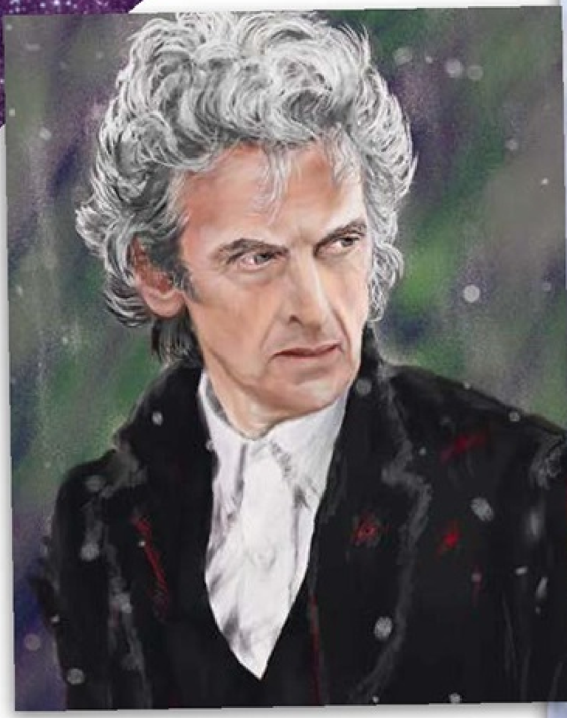
@martang66 Predictably gorgeous tribute to David Collings by Toby Hadoke in **DWM** 551 – what a great actor he was.

@REBstiltskin10 My heart races every time I hear something fall through the letter box. This time it paid off. Thanks **DWM**!

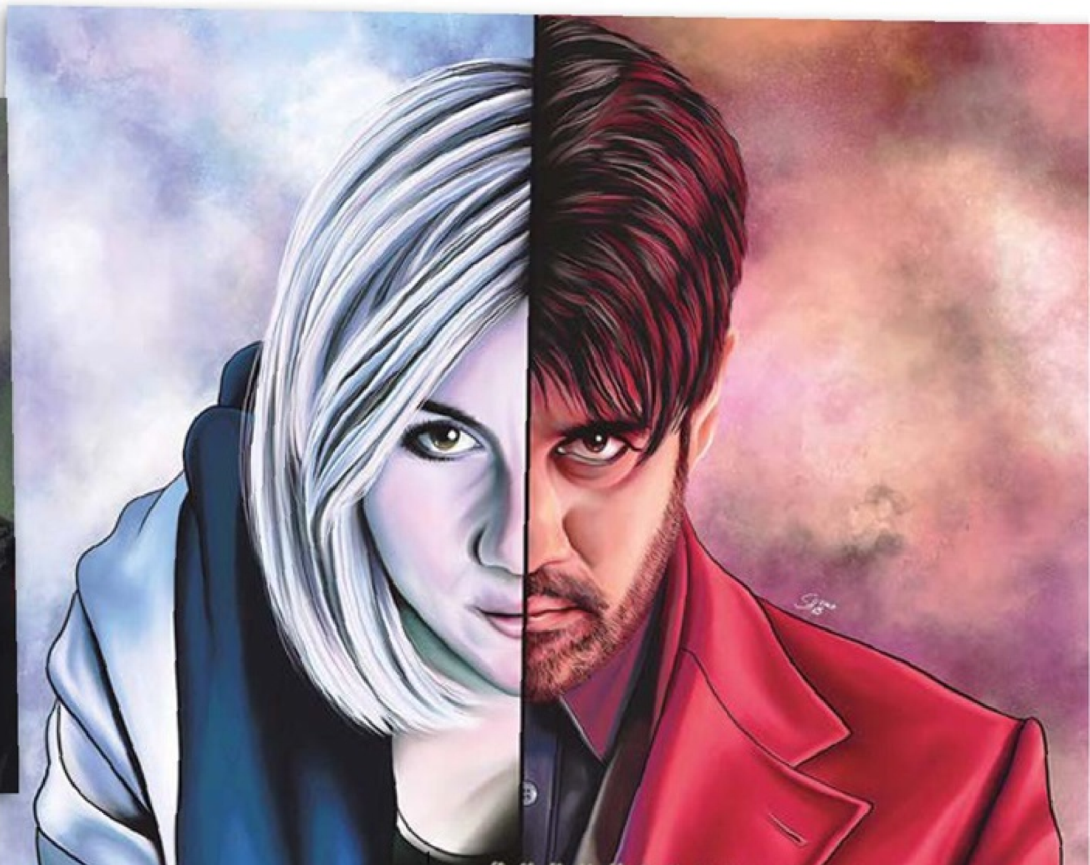
@rrfh Been a fan of *Doctor Who* for over 40 years. The fantastic experience of *Doctor Who* Lockdown and the fine work and enthusiasm of Emily Cook has given **DWM** a new digital subscriber. Marvellous.

→ JONATHAN SIMMONS EMAIL

Thank you for producing **DWM** 551 – it had never occurred to me that you'd be affected as much as you mentioned in your editorial. This issue is also a bit special for me as it marks my own 40 years with you – I discovered you in May 1980 with issue 31 of the *Weekly* on the week I returned from living abroad. Here's to many more!



Twelfth Doctor artwork by Brenda Culver.



The Doctor and the Master by Steffi Hochriegl.

JULIAN COOPER

NOTTINGHAM

For the last few years I have suffered with depression and anxiety, sometimes to the point where I cannot leave my home apart from work. I was getting to the point where I just wanted to get out there and get on with my life... then comes a situation where I am told not to go out. I had a ticket for Big Finish Day 2020 and that was cancelled.

I am 50 years old and have been a *Doctor Who* fan for (as far as I can remember) 40 years or so. I honestly think if it wasn't for my stock of classic and new-series episodes, Big Finish stories, novels and **Doctor Who Magazine** I would be a mess right now. But to quote the Doctor: "Where there's life, there's hope." This too shall pass.

And finally...

MARTIN SNELL EMAIL

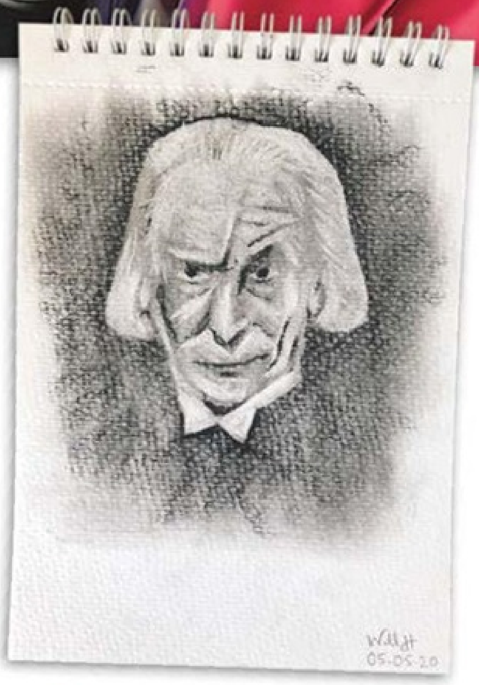
Being a long-term *Doctor Who* fan who is old enough to remember the first episode back in 1963, I have been buying the stories on DVD and now have quite a collection, having got all of the stories released to date with the exception of the missing ones in the William Hartnell and Patrick Troughton eras. If you include the DVD collection entitled *Lost in Time*, I have 69 per cent coverage of the First Doctor's stories and 75 per cent of the Second Doctor.

Ping-Cho and the Doctor in *Marco Polo*.

I realise that there have been debates about which stories to animate, but I would like to identify a possible way forward for the animators. If, in the first instance, they were to animate all of *Marco Polo* (seven episodes) and the missing two episodes of *The Crusade*, this would complete Seasons 1 and 2. Equally, if they were to animate the missing five episodes of *The Space Pirates*, that would complete Season 6.

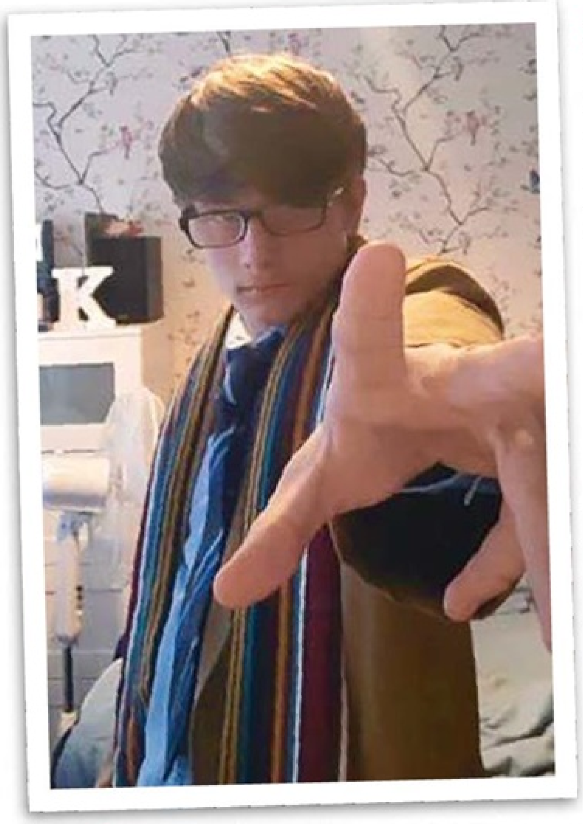
I have already pre-ordered *Fury from the Deep* as this is 'in production' I understand, which would leave 11 stories to go, ie seven William Hartnell stories and four Patrick Troughton stories.

The logical choice thereafter would be to tackle *The Highlanders* and the outstanding episodes of *The Evil of the Daleks*, then *The Abominable Snowmen* and the outstanding episodes of *The Wheel in Space*, thereby completing all of the Patrick Troughton era before moving on to tackle the William Hartnell stories. Just a thought...



Will Hornbrook's sketch of the First Doctor in *The War Machines*.

Ryan Hall's paper model of Ace.



Simon Hunt's friend Kieran created his own Thirteenth Doctor costume as part of the *#StayingInTheTARDIS* lockdown challenge.

Thank you for your letters, artwork and pictures. Please keep writing in to *dwm@panini.co.uk* – we'd love to hear from you! **DWM**

SIX ISSUES FOR JUST £3.99 EACH!

SAVE 30%

- **EXCLUSIVE** subscriber-only issues, free from cover lines!
- **Avoid any price rises during the year**
- **Free delivery**

BBC
DOCTOR WHO MAGAZINE
INSIDE
TALONS OF WENG-CHIANG POSTER
TARDIS DIORAMA
SIX COLLECTORS' CARDS
1977-STYLE POSTER MAGAZINE
FOUR-PART BIG FINISH DOWNLOAD
1976
DOCTOR WHO'S HOTTEST YEAR
A lavish celebration of the mid-70s classics

TO SUBSCRIBE **CALL** 01371 853619

EMAIL drwhomagazine@escosubs.co.uk

or **SUBSCRIBE ONLINE** at www.paninisubscriptions.co.uk/drwho and use promotional code **DW52** (REGULAR ISSUES ONLY)

TERMS AND CONDITIONS: Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Subscriptions charged at £27 per six issues following the first year of subscription. Offer valid from 28 May to 24 June 2020. Annual subscriptions usually £65.00 (regular issues) or £85.00 (regular issues plus Specials). UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £85.00. EU Bar Rate: £140.00, **DWM** plus **DWM** Specials £176.00. Rest of World Bar Rate: £140.00, **DWM** plus **DWM** Specials £176.00. The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

Time and Space VISUALISER

The Time and Space Visualiser looks back at a landmark moment... and provides more updates on what *Doctor Who* luminaries are doing during the lockdown.

ACTORS

Arthur Darvill is "working my way through the 36 bags of Tangy Toms I bought just in case".

Anjli Mohindra has written a drama about finding love during the lockdown, *People Under the Moon*, which can be seen at *tinyurl.com/PeopleUnderTheMoon*

Matthew Waterhouse.

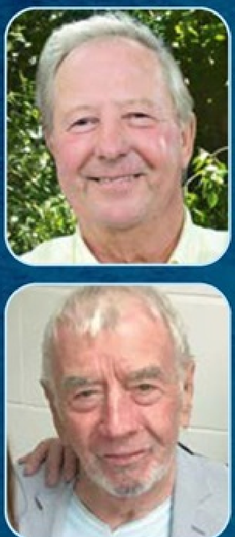
Matthew Waterhouse has been "re-reading Proust's *In Search of Lost Time*. (I even have two – yes, two – Proust cookbooks.) It's massive, 4,000 pages. At 50-60 pages a day I've passed page 3,000. Mostly it's magnificent, teeming with life, often very funny. It probably helps to be a Francophile. I hope the lockdown isn't lifted until I've got to the end." He has also been "listening to a lot of Ella Fitzgerald. She doesn't seem to have ever made a duff record."

Nicholas Briggs has "binged in slow motion through *Normal People*, *Life on Mars* and *Devs*. I highly recommend those series." He also speaks to his mum on the phone every day. "I miss seeing her an awful lot. At 90 years old, she doesn't know anything about the internet at all. It's like magic to her, and she's never had a computer!"

Dan Starkey is doing "lots of pacing around and distracting myself with improving activities, like the tentative and studious nine-year-old I appear to be morphing back into. Umm... I have four separate chilli plants on the go, grown from seeds in the last batch I bought from the market before lockdown. They should be fiery if they grow to fruit, but that won't be a for a few months yet. It's good to have something to look forward to, eh? And I've invented something I call banana bread: it rocks."

Arnold Yarrow celebrated his 100th birthday on 17th April. Many happy returns, Arnold.

OBITUARIES



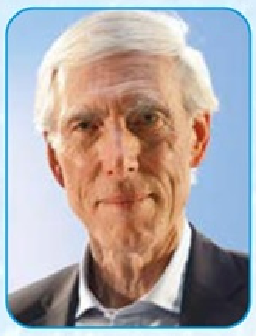
Tim Brooke-Taylor and Wally K Daly. Photos © Big Finish.

Tony Snoaden, who designed *The Sea Devils*, *The Sun Makers* and *Vengeance on Varos*, died aged 93 on 9 November 2019.

Comedy legend **Tim Brooke-Taylor** OBE, who played Mims in the Big Finish production *The Zygon Who Fell to Earth*, died on 12 April aged 79.

Wally K Daly, who wrote the abandoned Season 23 story *The Ultimate Evil*, which he subsequently novelised and which was recently adapted by Big Finish, died on 30 April, also aged 79.

PRODUCERS



Philip Hinchcliffe.

Philip Hinchcliffe is "relaxing with the complete works of Charles Dickens, and am currently depressed by *David Copperfield*'s terrible childhood. At the start of all this I polished off Hilary Mantel's Cromwell trilogy, *The Mirror and the Light*. Brilliant!"

DIRECTORS

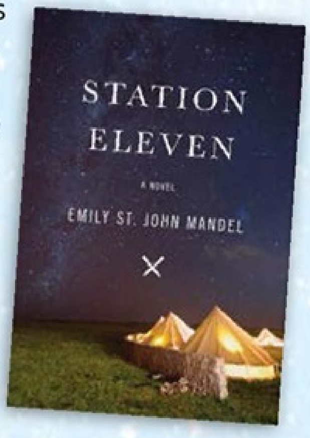
Paul Murphy is "trying to keep fit mainly. Living in West Yorkshire we're lucky enough to have miles and miles of incredible mountain-bike routes. Everyone I know is trying to be more cautious than usual, though, and not do anything that could end in hospital. Last year I had to be rescued by helicopter after a particularly nasty (and embarrassing) crash whilst trying to keep up with my 18-year-old on a series of jumps in Wales. On my bike, I forget for a while how crazy everything is right now."

SCRIPT EDITORS

Andrew Cartmel has been "reading a lot of stage plays – *Will Success Spoil Rock Hunter?* by George Axelrod was a recent highlight. I've also been watching a rich selection of movies of stage plays – *Bus Stop, August Osage County, Bug* and *Killer Joe* (all based on plays by Tracy Letts) and most recently Hitchcock's *Dial M for Murder.*" As well as working on a new novel of his own, he's also "been reading a fantastic sequence of American crime novels from the 1950s by a neglected genius called Charles Williams. I've loved every one of his books I've read so far – *The Concrete Flamingo, The Sailcloth Shroud, Man in Motion* and *Stain of Suspicion.*"

WRITERS

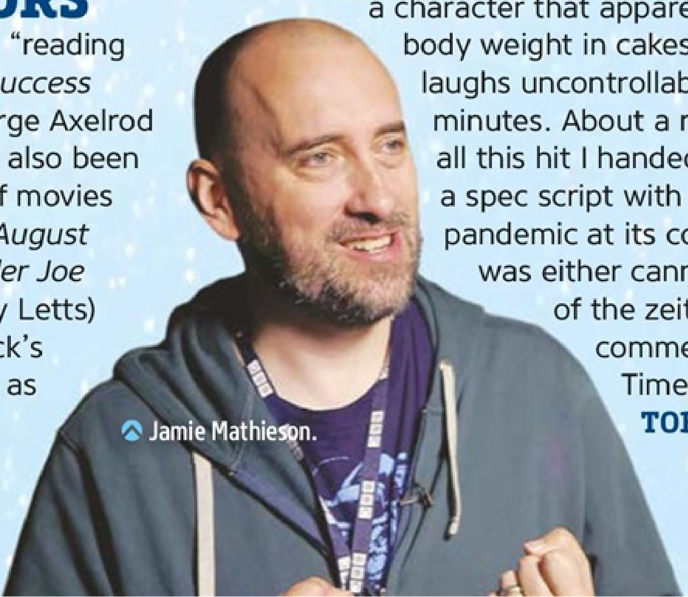
Pete McTighe has been "trying to keep myself entertained by watching lots of stuff. Some old favourites – *Star Wars Episodes IV, V, VI, VII* and *IX* are my comfort food, so I've been checking out the new 4K versions of those. My partner and I are rewatching the reboot of *Battlestar Galactica*, which is still absolutely stunning television. We've been watching new things too – *Defending Jacob, Normal People* and *Prop Culture* are a few faves. I've also (of course) been watching lots of *Doctor Who* and, like everyone else, I am going slightly stir crazy. Thank Mandragora we have **DWM** to see us through this pandemic!"



Toby Whithouse tells us that "Thankfully I've had some scripts to write, so that's kept me occupied and sane. I've also rediscovered the simple joy of reading – though I began lockdown with *Station Eleven* by Emily St John Mandel, which is about the population being devastated by a global pandemic. So I've also rediscovered the simple joy of lying on the floor in a foetal position and having a panic attack."

Joy Wilkinson has "rewatched *Over the Garden Wall*, which is wondrous, and I'm showing *Rick & Morty* to my two young kids, which is irresponsible and great fun".

Jamie Mathieson is "staring at the wall and talking to myself. Which is pretty much business as usual for a writer. So as a small crumb of comfort, if you do find yourself behaving at all oddly during these trying times, write it off as 'research for a character' and you'll be golden. I am currently researching a character that apparently eats his body weight in cakes daily and laughs uncontrollably every few minutes. About a month before all this hit I handed my agents a spec script with a global pandemic at its core. Which was either cannily ahead of the zeitgeist or commercial suicide. Time will tell..."



Jamie Mathieson.

TOBY HADOKE

THIS MONTH IN... 1964

MONDAY 15 JUNE

William Hartnell addresses fans dressed as the Doctor.

From top: Brian Proudfoot standing in for Hartnell in the second episode of *The Reign of Terror*; a poster for *Carry On Sergeant* (1958), starring Hartnell as Sergeant Grimshawe.

Susan (Carole Ann Ford) and the Doctor (William Hartnell) meet *The Sensorites* (1964).

Fifty-six years ago this month, Brian Proudfoot *was* the Doctor... for a few hours.

On Monday 15 June 1964, occasional supporting artist Proudfoot donned a white wig to feature in the first-ever *Doctor Who* scenes filmed on location. Illustrating the Doctor's long trudge to Revolutionary Paris in the second episode of *The Reign of Terror* (1964), 16mm inserts were shot on location in Buckinghamshire – with Proudfoot walking over fields at the Isle of Wight Farm near Gerrards Cross, then along the poplar-lined driveway of the White Plains care home on Tilehouse Lane near Denham.

Less than 20 miles away, in Shepherd's Bush, the actual Doctor, William Hartnell, was at the Territorial Army Drill Hall on the Uxbridge Road, rehearsing studio scenes for the fourth episode of the preceding adventure, *The Sensorites* (1964). It was here that Hartnell spoke to journalist Fred Billany. Headlined *Dr. Who is playing a part he loves*, Billany's interview eventually featured in the Leisure Guide section of the *Newcastle Evening Chronicle* on Saturday 27 June. That interview has only recently resurfaced...

"I knew that Dr. Who was somewhere around because his name was pinned to a comfortable chair with a red cushion," Billany began. "Suddenly Dr. Who himself came through a door looking years younger than he does in the BBC TV space serial in which he appears each Saturday. Hand outstretched, he said: 'I'm William Hartnell – it's very nice to meet you.'

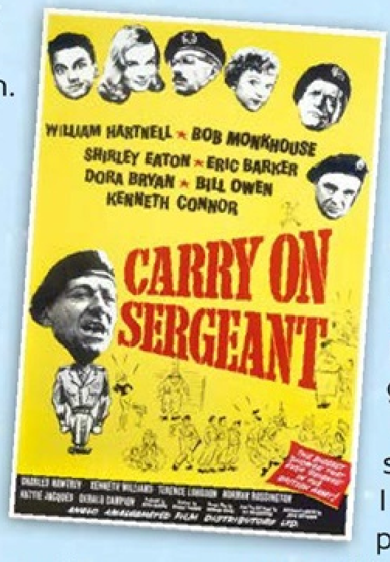
"His voice is gentle and he is a most delightful person to meet. Not a bit like those bullying petty officers and tough sergeants he has played on stage and screen.

"'I've said goodbye to those characters,' confessed Hartnell. 'I've had enough of them. They began to worry me a bit... I was always playing against my own personality, and people who came to see me used to say 'I bet you are a bit of an old so-and-so off-stage.'

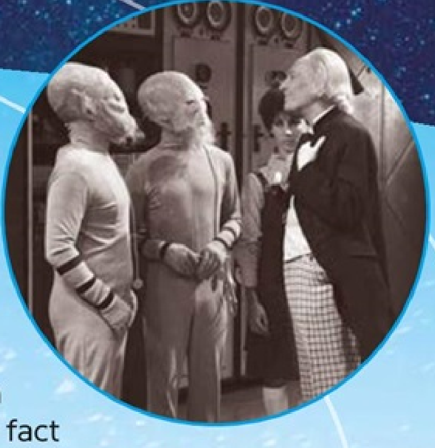
"'In *Dr. Who* I'm doing what I always wanted to do – play someone much older than myself.'"

Although Hartnell was paid "a big salary to play Dr. Who", he wasn't a greedy man, he insisted: "'I don't want a pay packet of £1,000 a week. Anyway if I got hundreds more pounds a week it would all be snatched away by the tax man.'"

Fame meant Hartnell received "hundreds of letters a week from fans of all ages. Many come from schools. Often one pupil will write on behalf of up to thirty or forty others.



"'But they each want a photograph,' he said. 'They're lively and intelligent letters and they mean a lot to me. Recently I had a letter from a man in the North of England who asked if I would give him the walking stick I use as Dr. Who... I couldn't send it to him. It isn't mine. I borrowed it from the BBC's props department.'"

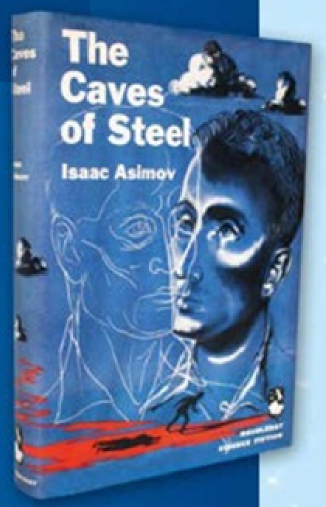


Hartnell had only praise for his fellow cast members: "'We all take it very seriously indeed. It wouldn't come off as well as it does if we didn't. They are all wonderful to work with and we have a first-rate director in Mervyn Pinfield. There is no friction between us and in fact there has never been the slightest hint of a row. A lovely company.'"

On the day the interview appeared, viewers had glimpsed a wispily bearded, dome-headed Sensorite for the first time at the end of the previous week's episode, *Strangers in Space*. "'I don't believe they are very horrific or that they can have any harmful affect [sic] on the children who watch the programme,'" he said. "'After all it is primarily space fiction and the children appreciate this. It has all been written most carefully and the BBC would not allow anything to appear on the screen which might disturb children. They always take every precaution against such things happening.

"'Anyway, children today are very sophisticated. Long ago they left behind the world of pantomime with its outmoded fairies... They want something much more real.'" **ALAN BARNES**

ALSO THIS MONTH

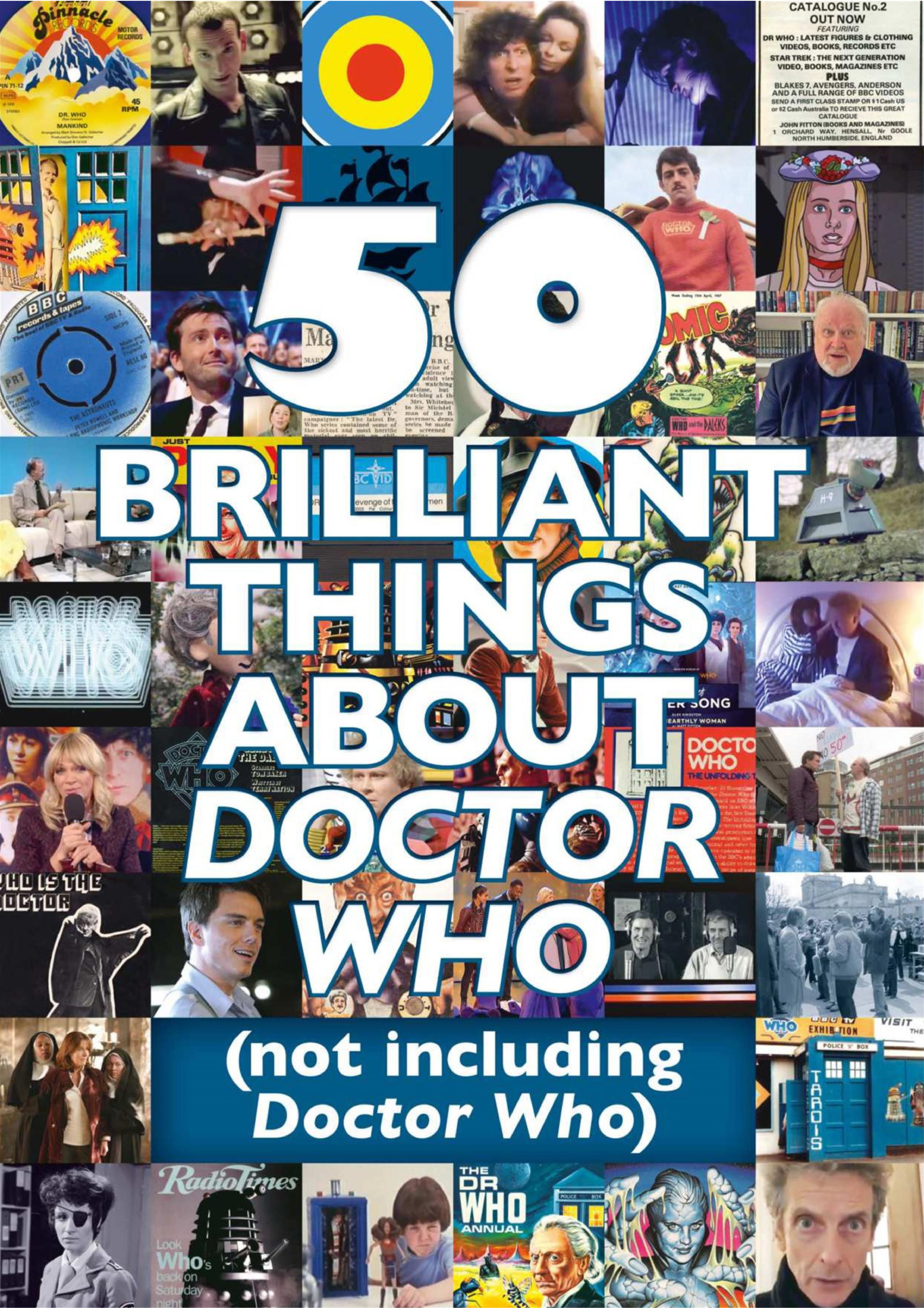


Friday the 5th

Viewers brave enough to tune in to the two-month-old BBC2 channel were rewarded with a dramatisation of Isaac Asimov's ten-year-old sci-fi thriller *The Caves of Steel*, adapted for the *Story Parade* strand by Dalek creator **Terry Nation**. This now-lost 75-minute production featured the soon-to-be big-screen Doctor, **Peter Cushing**, as future detective Elijah Bailey, who's assigned a robot partner in the form of R Daneel Olivaw – played by **John Carson**, who would later be cast as Ambril in *Snakedance* (1983).

A hardback first edition of Isaac Asimov's 1954 novel *The Caves of Steel*.

Peter Cushing and John Carson in BBC2's adaptation of the story.



CATALOGUE No.2
OUT NOW
FEATURING
DR WHO : LATEST FIGURES & CLOTHING
VIDEOS, BOOKS, RECORDS ETC
STAR TREK : THE NEXT GENERATION
VIDEO, BOOKS, MAGAZINES ETC
PLUS
BLAKES 7, AVENGERS, ANDERSON
AND A FULL RANGE OF BBC VIDEOS
SEND A FIRST CLASS STAMP OR $1 Cash US
or $2 Cash Australia TO RECIEVE THIS GREAT
CATALOGUE
JOHN FITTON (BOOKS AND MAGAZINES)
1 ORCHARD WAY, HENSALL, Nr GOOLE
NORTH HUMBERSIDE, ENGLAND

Pinnacle Records
DR. WHO
MANKIND
45 RPM
BBC records & tapes
THE ASTRONAUTS
WHO IS THE DOCTOR
DOCTOR WHO
DR WHO and the DALEKS
RIVER SONG
ALEX KINGSTON
THE UNEARTHLY WOMAN
DOCTOR WHO
THE UNFOLDING TEXT
BBC tv EXHIBITION
VISIT THE
POLICE BOX
TARDIS
Radio Times
Look Who's back on Saturday night
THE DR WHO ANNUAL

50 BRILLIANT THINGS ABOUT DOCTOR WHO

(not including *Doctor Who*)

The magic of *Doctor Who* isn't confined to the TV show itself – there's a vast other universe of wonders (and occasional wobbles) that have been sparking joy for more than half a century.

Feature by **PAUL KIRKLEY**

If you ever needed reminding how brilliant *Doctor Who* is – and I know *you* didn't, but not everyone's as clever as you – then the past few months should have settled the question once and for all.

With planet Earth on lockdown, the global *Who* family has come together in a spirit of celebration and – let's not be coy – love to watch old stories, create new stories and generally serve as a beacon of hope to illuminate dark times.

Naturally, the Doctor herself has stepped up to the plate, whether making an emergency broadcast to the world's children while self-isolating (or, as she likes to call it, hiding) from the Sontarans, summoning her former selves to pay tribute to our NHS heroes, or turning supply teacher for BBC Bitesize. Why? Because when people need help, she never refuses.

And so, with cockles thoroughly warmed, we thought it was the perfect time to take a deep dive into a warm bath of all the things we love about our favourite show.

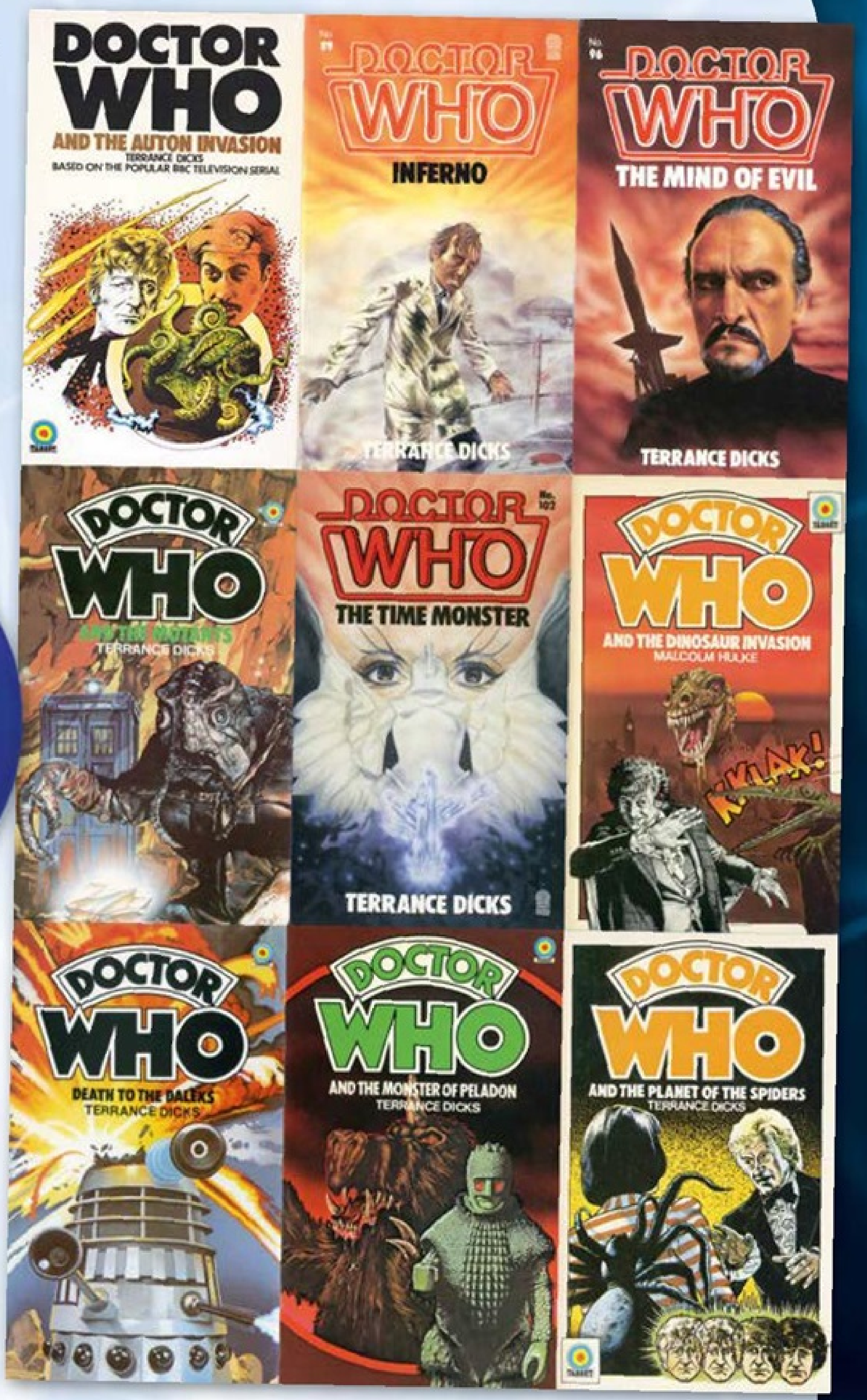
But with one teensy caveat: we're not allowed to talk *Doctor Who*. As in the telly programme. Because, let's face it, we could fill hundreds of issues with all that's brilliant about that. In fact, that's pretty much our forward-planning strategy. (Issue 879 really is a beauty.)

Instead, join us as we take a detour around the marginal doodles of *Doctor Who*: a miscellany of all the wonderful, mad and sometimes wonderfully mad things that make being a fan of this show such a rich, joyous shared experience.

Some of them are brilliant because they're *genuinely* brilliant. Others, we'll be honest, are so hilariously off-beam that we've sort of collectively decided they're brilliant anyway. But all of them, as an old friend once said, have definitely added to our pile of good things...

Dr Who by Mankind. In the late 1970s, the twin crazes of disco and *Star Wars* converged in the fleetingly popular sub-genre of disco sci-fi. Alongside Sarah Brightman's *I Lost My Heart to a Starship Trooper* and Studio 54-friendly makeovers of *Blake's 7* and *The Omega Man* by Todmorden's king of easy listening, Geoff Love, was this funkadelic take on the *Doctor Who* theme by a bunch of hirsute session blokes who made it all the way to *Top of the Pops*. Four decades on, it's still a certified banger.

That 2005 trailer. "D'you wanna come with me?" asked Christopher Eccleston, striding purposefully onto the new TARDIS set, teasing *Who*-starved fans with tales of "ghosts from the past, aliens from the future, the day the Earth died in a ball of flame", and promising we were in for "the trip of a lifetime". Fifteen years and more than 150 trips later, the electric thrill of anticipation remains visceral.


DOCTOR WHO AND THE AUTON INVASION
TERRANCE DICKS
INFERNO
TERRANCE DICKS
THE MIND OF EVIL
TERRANCE DICKS
DOCTOR WHO AND THE MUTANTS
TERRANCE DICKS
THE TIME MONSTER
TERRANCE DICKS
DOCTOR WHO AND THE DINOSAUR INVASION
MALCOLM HULKE
KKLAK!
DOCTOR WHO DEATH TO THE DALEKS
TERRANCE DICKS
DOCTOR WHO AND THE MONSTER OF PELADON
TERRANCE DICKS
DOCTOR WHO AND THE PLANET OF THE SPIDERS
TERRANCE DICKS

Target tiling. Target's *Doctor Who* novels were pocket universes of wonder and imagination that didn't just bottle the magic of those fleeting TV adventures, but often improved on them. And the fun wasn't just confined to the reading bit – there was also the hallowed ritual of laying them all out on your bedroom carpet, creating a thrilling, Roman villa-style mosaic floor of exploding Daleks and KKLAK-ing pterodactyls.

The Doctor and Romana get flirty. In 1979-80, Tom Baker and Lalla Ward cocked a snook at the in-house BBC Micro by filming a series of Australian TV adverts for Prime Computers in which the Doctor and Romana enjoyed an unusually flirty, will-they-won't-they relationship, pushing the fabled 'no hanky-panky in the TARDIS' rule to breaking point. In one promo, as the Doctor chunters on about how brilliant Prime Computers are, Romana nuzzles his ear and tells him to "ask it how to handle a woman". The computer's response? MARRY THE GIRL, DOCTOR. Reader, she married him. →

Above left: Mankind's disco version of the *Doctor Who* theme was a hit in 1978.

Above right: Some of the *Doctor Who* novelisations published by Target.

Left: Christopher Eccleston as the Ninth Doctor in the first Series 1 trailer from 2005.

Below left: The Thirteenth Doctor (Jodie Whittaker) offers some good advice during lockdown.

Below right: Tom Baker and Lalla Ward advertised Prime Computers in a series of Australian TV commercials broadcast from 1979-80.

Step into the 80's!
PRIME
Computer

Above left: Matt Smith joins Orbital on stage at the Glastonbury Festival in 2010.

Above right: Joy Gammon's *Doctor Who Pattern Book*.

Right: A selection of books and magazines sold by John Fitton.

Right centre: The Second Doctor appears in a 1967 advert for Wall's Sky Ray lollies.

Far right: The animated version of *The Macra Terror* was released in 2019.

Below left: Suchard's *Doctor Who*-themed Easter egg.

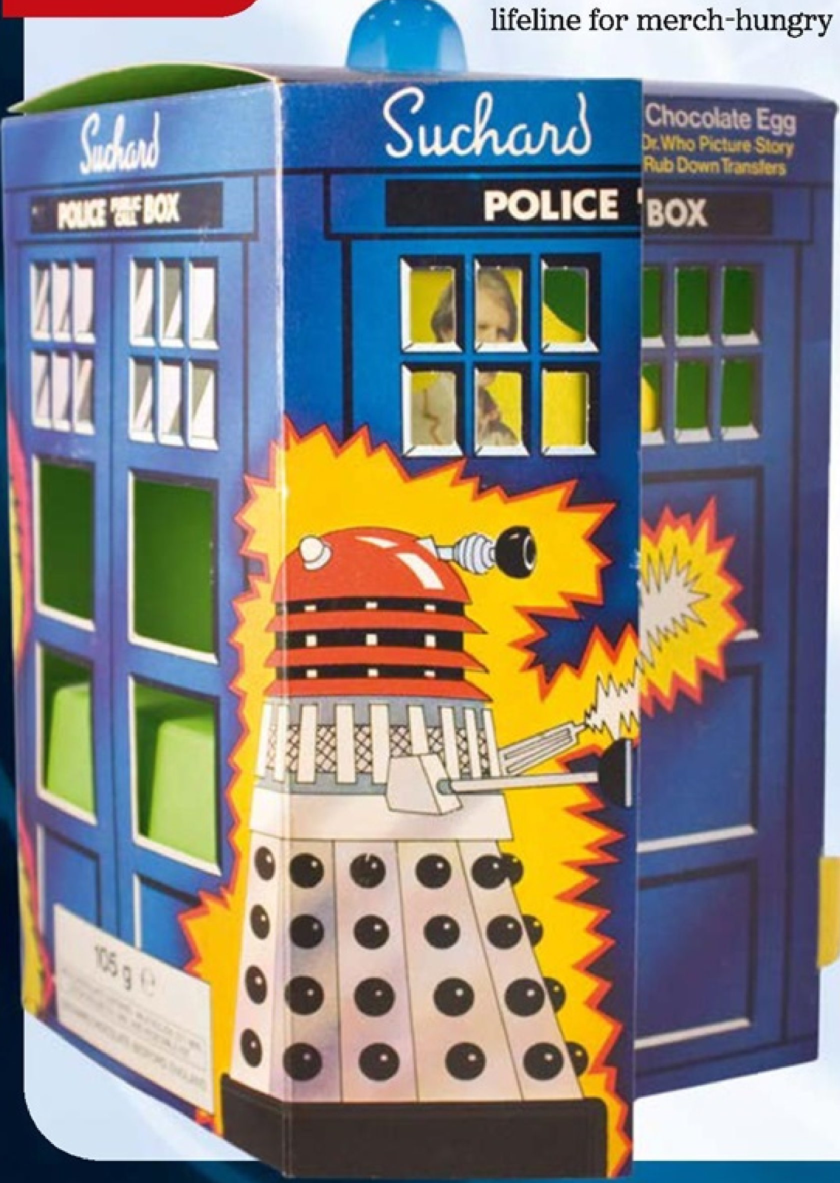
Below centre: Sad Tony, from *Blue Peter*'s 'Design a Monster' competition in 2005.

Below right: *The Astronauts* was the B-side of this seven-inch single featuring the 1980 reworking of the *Doctor Who* theme.

→ Doctor Who – live at Glasto. If any single moment crystallised *Doctor Who*'s newfound rock-star status in the early 21st century, it was Matt Smith's triumphant on-stage appearance during Orbital's techno take on the *Doctor Who* theme at the 2010 Glastonbury Festival. "Yes, Glastonbury – way out baby!" yelled the newly installed Lord of Time. It was all a very long way from when Doctor Whos did panto in Tunbridge Wells.

FAN
THE CREATURE FROM THE PIT
STAR TREK
SPECIAL WRITERS ISSUE

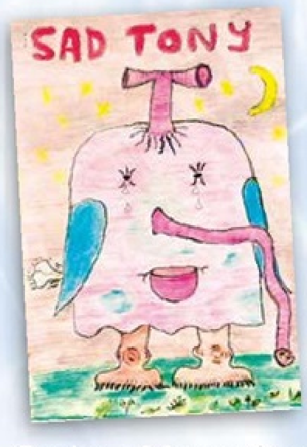
John Fitton Books & Magazines. In the pre-Amazon era, John Fitton's Aladdin's cave of *Doctor Who* goodies – stored in every available inch of his home "near Goole" – offered a valued lifeline for merch-hungry fans. It might not have made him the world's richest man, like Jeff Bezos, but it made him a hero to anyone who ever sent off for a *Myth Makers* VHS or a Fine Art Castings figurine.



Peter Davison's Exploding Easter Egg. The award for the most glorious design fail in *Doctor Who* history goes to Suchard. The chocolatier's early 1980s Easter egg was emblazoned with a Dalek blasting its lethal death ray across a front flap which, once opened, left said explosive discharge projecting directly from the Fifth Doctor's pyjama-trousers.

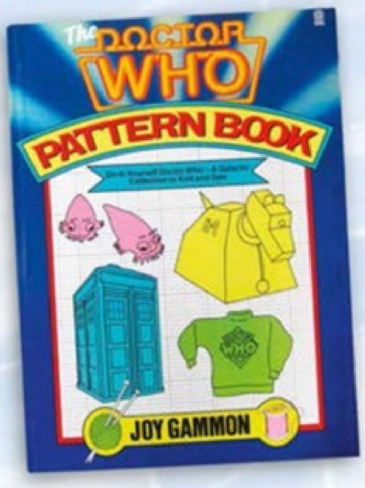
The Wall's Sky Ray advert. In 1967, the Second Doctor made his colour TV debut in an exciting – if short – adventure with the Daleks to promote Wall's Sky Ray lollies. Other notable confectionery tie-ins have included a Dalek Death Ray lolly and, deadliest of all, Dalek sweet cigarettes.

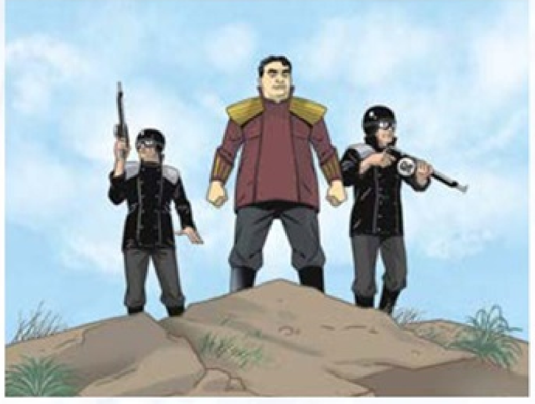
Sad Tony. *Doctor Who*'s fellow TV traveller for 57 years, *Blue Peter* has brought us everything from Jon Pertwee showing off the Whomobile to Shep sniffing K9's rear end and the Ninth Doctor donning that battered leather jacket one last time to vanquish a killer compost bin. But the greatest *Who-Peter* crossover hero is surely Sad Tony, the standout entrant in 2005's 'Design a Monster' competition, who combined a purple elephant's trunk with fat, salty tears of regret. Is it too much to hope that Sad Tony and Blue Peter might later have become friends – and perhaps even found love?



This picture of Tom Baker. OK, so *technically* it's part of the TV show's titles. But it's also arguably the most iconic, standalone image from 57 years of *Doctor Who* – an entire generation's childhoods in one thrilling, mildly terrifying visage.

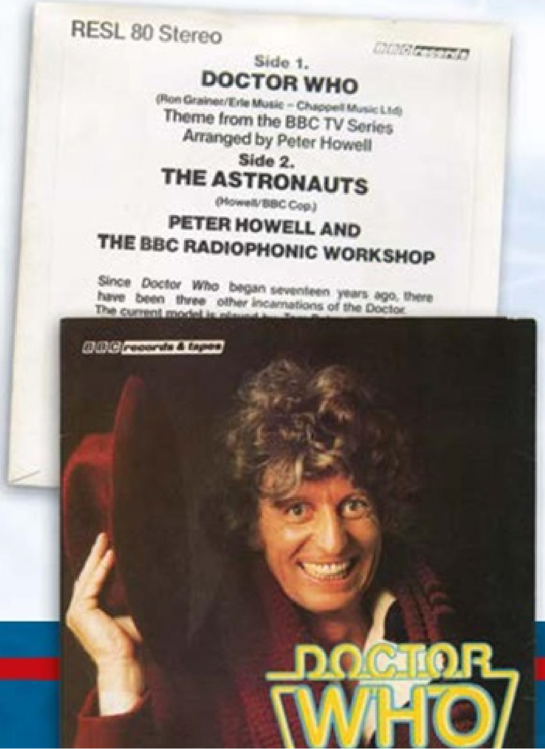
The Doctor Who Pattern Book. In this mid-80s curio, the delightfully named Joy Gammon provided instructions for everything from a knitted Yeti to Tegan's 'boob tube', as modelled by what we can only assume were friends, family and publishing house staffers. Special mention to the bloke with the 'tache in the knitted *Doctor Who* jumper and stick-on felt celery, glowering murderously at the camera while emerging, for reasons never explained, from the cab of a JCB.





Science-fiction, special features. When it comes to DVD and Blu-ray releases, has anyone ever been as thoroughly spoiled as us *Doctor Who* fans? From the technical whizzes scrubbing up the pictures and sound to the animators bringing long-lost stories back from the ashes and the creative teams pouring their hearts into hundreds of hours of inventive documentary features, it's a testament to what can be achieved when talent is matched by a generous dollop of love.

The Astronauts. The closing track from Peter Howell and the BBC Radiophonic Workshop's 1978 synth-prog album *Through a Glass Darkly*, *The Astronauts* was later re-cut as the B-side of Howell's 1980 reworking of the *Doctor Who* theme. Jean-Michel Jarre meets Metronomy meets *The Final Countdown*, it is, by any reasonable analysis, magnificent.

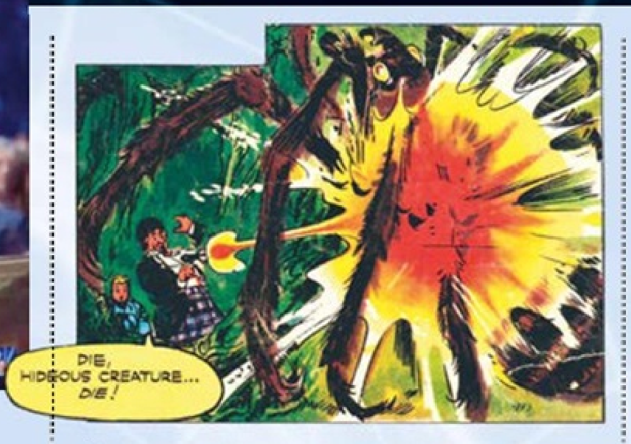


(not including *Doctor Who*)

David Tennant: National Treasure. In 2015, a somewhat shell-shocked David Tennant received the Special Recognition honour at the National Television Awards, capping the actor's decade-long journey from fresh-faced TARDIS new boy to bona-fide national treasure. Leading the tributes, Billie Piper called him "a special actor and a decent human being". "You'd love him," added his *Broadchurch* co-star Olivia Colman. Though by then, of course, everyone already did.

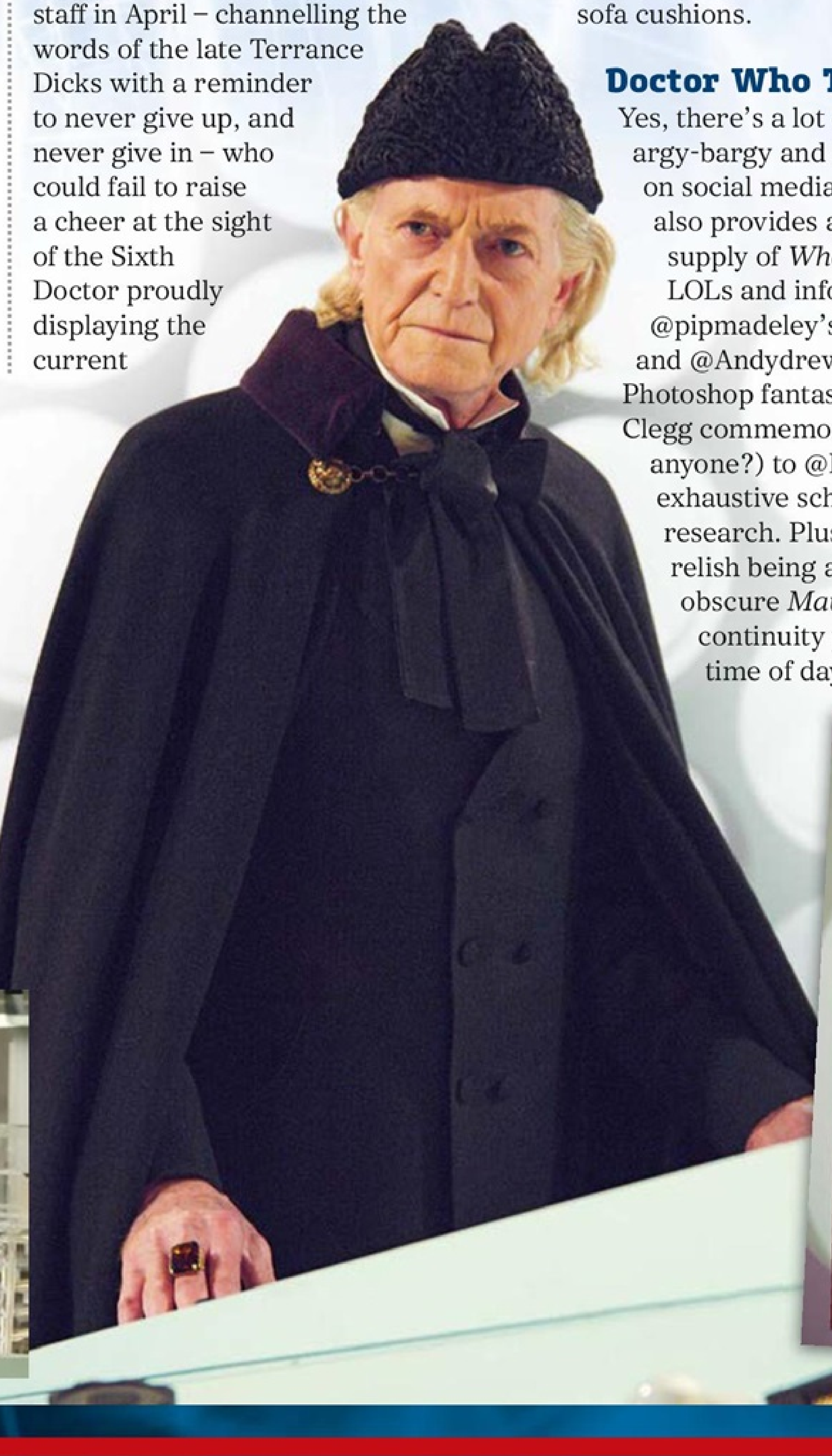
Mary Whitehouse. The Midlands housewife turned self-appointed guardian of the nation's moral values famously described *Doctor Who* as "teatime brutality for tots" and railed against its scenes of "strangulation by hand, by claw, by obscene vegetable matter". Which, let's face it, sounds *brilliant*. Clearly she missed her true vocation writing movie poster taglines.

William Hartnell sees the future. In the closing minutes of Mark Gatiss' extraordinary 2013 docudrama *An Adventure in Space and Time*, we catch up with a shattered William Hartnell (David Bradley) during his final *Doctor Who* studio session. Gripping the TARDIS console for support, he looks up and sees the smiling face of... the Eleventh Doctor, Matt Smith. So much more than just a crowd-pleasing cameo, it's the future reflecting back at Hartnell to say: "This may feel like the end, but your legacy – this thing you've created – will live on. The stuff of legend."


DIE, HIDEOUS CREATURE... DIE!

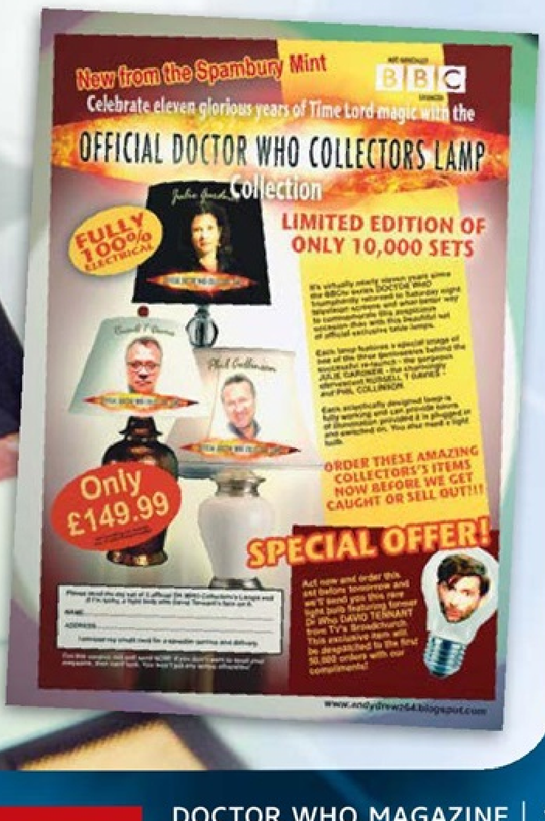
"Die, hideous creature... die!" Though the Doctor's exploits in *TV Comic* might not always have been entirely on-brand (1967's *Master of Spiders* saw the Second Doctor gleefully blasting away at a giant arachnid with his, er, ray gun), these cheery strips – plus the Daleks' pulp sci-fi adventures in the pages of *TV Century 21* – brought a welcome burst of four-colour fun to many a dull weekend. Special mention to 1976's *Mighty Midget Comic*, which cheerfully recycled old Jon Pertwee strips with Tom Baker's face drawn over the top. (We're sure Jon was fine with that. I mean, the character is bigger than all of them, right?)

Colin Baker's Thirteenth Doctor t-shirt. When ten Doctors made CONTACT to deliver an emotional message of thanks to NHS staff in April – channelling the words of the late Terrance Dicks with a reminder to never give up, and never give in – who could fail to raise a cheer at the sight of the Sixth Doctor proudly displaying the current model's rainbow stripes? Now all we need is for Jodie Whittaker to return the favour by slipping into Sixie's Technicolor (bad) dreamcoat...



Tom Baker versus Frank Bough. As an example of Tom Baker at his most imperial, his appearance to celebrate *Doctor Who*'s 15th birthday on a November 1978 edition of *Nationwide* is hard to beat. Looking thoroughly aghast throughout, our hero enters into a testy exchange with presenter Frank Bough, telling him: "I don't have to be Doctor Who any more than you have to be Frank Bough." "Yes, but I *am* Frank Bough," insists the host, adding: "I don't have a fictional image." "Of course you do," scoffs Baker. "People don't really believe you exist." Meanwhile, Romana actress Mary Tamm mentally tries to crawl down the back of the sofa cushions.

Doctor Who Twitter. Yes, there's a lot of needless argy-bargy and hair-pulling on social media. But Twitter also provides an endless supply of *Who*-related LOLs and information, from @pipmadeley's video funnies and @Andydrewz's bonkers Photoshop fantasies (Barbara Clegg commemorative plate, anyone?) to @NothingLane's exhaustive scholarly research. Plus, who doesn't relish being able to discuss obscure *Mawdryn Undead* continuity points at any time of day or night? →



New from the Spambury Mint

BBC

Celebrate eleven glorious years of Time Lord magic with the

OFFICIAL DOCTOR WHO COLLECTORS LAMP Collection

FULLY 100% ELECTRICAL

LIMITED EDITION OF ONLY 10,000 SETS

ORDER THESE AMAZING COLLECTORS'S ITEMS NOW BEFORE WE GET CAUGHT OR SELL OUT!!!

Only £149.99

SPECIAL OFFER!

Top left: David Tennant gets a pleasant surprise at the 2015 National Television Awards.

Top centre: *TV Comic*'s bizarre *Master of Spiders* strip from 1967.

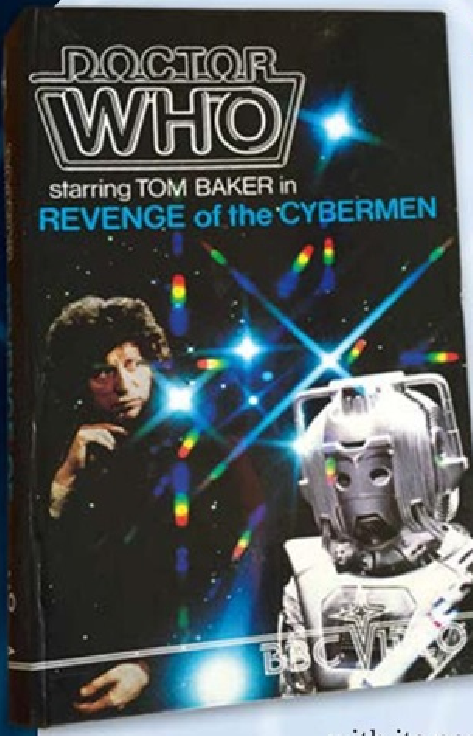
Top right: Colin Baker wore a Thirteenth Doctor-style shirt in April's message of thanks to the NHS.

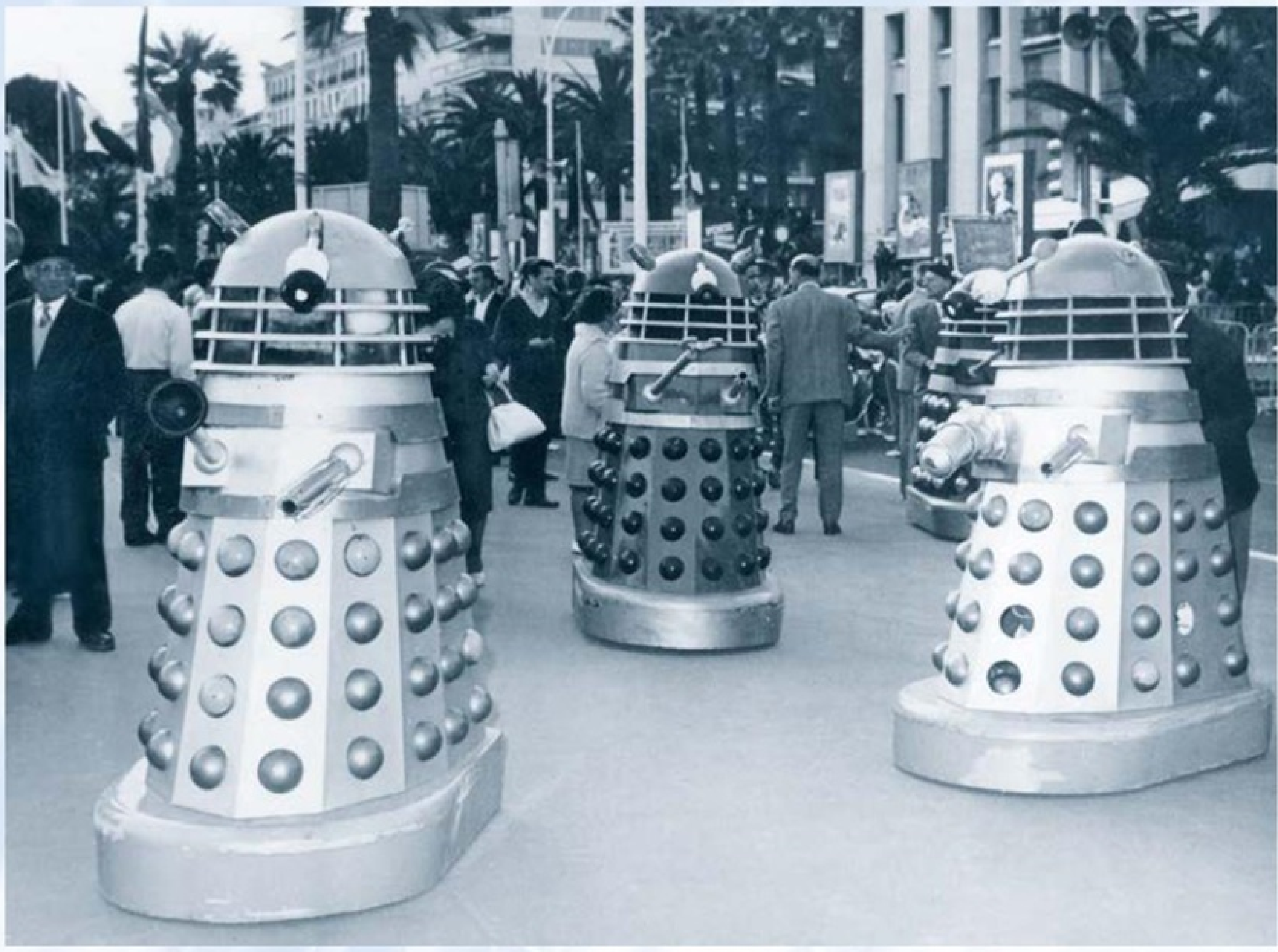
Left: In November 1978 Tom Baker helped to mark the 15th anniversary of *Doctor Who* by appearing on *Nationwide*.

Far left: Mary Whitehouse is interviewed in the 1977 documentary *Whose Doctor Who*.

Below left: Matt Smith's cameo appearance as the Eleventh Doctor and David Bradley as the First Doctor in *An Adventure in Space and Time* (2013).

Below right: @Anyddrewz's Photoshopped images are just some of the *Doctor Who* highlights on Twitter.





Above left: The original VHS release of 1975's *Revenge of the Cybermen*.

Above right: Daleks invade the 1965 Cannes Film Festival.

Right: The first edition of *The Making of Doctor Who* was written by Malcolm Hulke and Terrance Dicks, and published in 1972.

Below left: The first issue of *Doctor Who Weekly*, published in October 1979, came with free transfers.

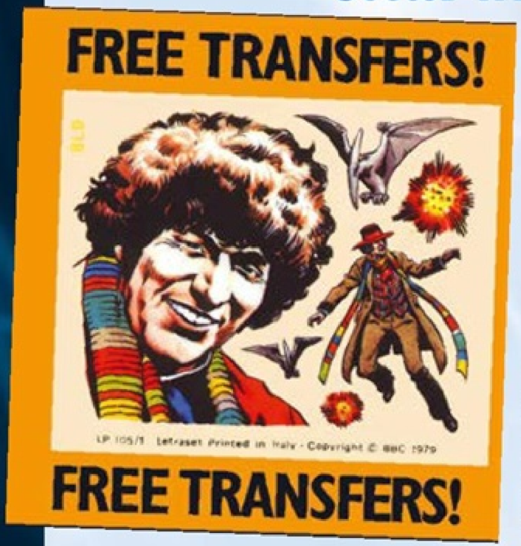
Below right: Patrick Troughton as the Second Doctor in *The Power of the Daleks* (1966).

→ **The Revenge of the Cybermen VHS cover.** Everything about the sleeve of *Doctor Who*'s first-ever 'home video' release is gloriously wrong: wrong Cyberman (it's from *Earthshock*), wrong Doctor (or at least, wrong vintage – this is Tom Baker from his late 'burgundy period') and wrong logo. But who cares? It was still classic *Doctor Who* you could rent from your local petrol station. Which is why, for many, that star-shaped BBC Video ident, with its parping synth motif, evokes a heady Proustian rush to this day.

The Making of Doctor Who. First published in 1972, Malcolm Hulke and Terrance Dicks' original *Doctor Who* reference book opened many a young fan's eyes to the fact behind the fiction. (Neil Gaiman "read it a hundred times before my 13th birthday".) It was in the 1976 second edition that Dicks first assured us that the Doctor is "never cruel or cowardly". Words to live by, now more than ever.

Piccolo
THE MAKING OF
DOCTOR WHO
Malcolm Hulke & Terrance Dicks

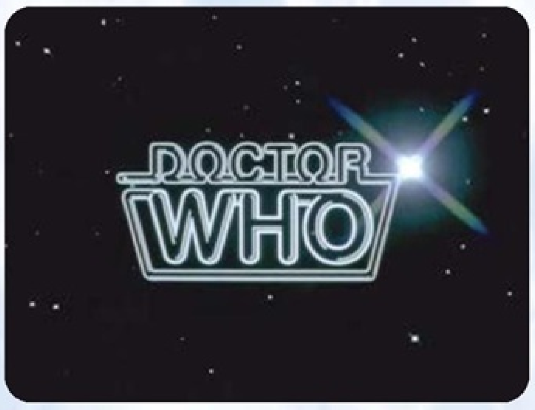
Doctor Who Weekly/ Monthly/ Magazine. Well, ahem, modesty forbids of course, but even so... Come for the free rub-down transfers, stay for the 40 years of unrivalled news, interviews, analysis, comic strips and hilarious (it says here) jokes. Here's to many more happy times and places to come.


FREE TRANSFERS!
LP 105/1 Letraset Printed in Italy · Copyright © BBC 1979
FREE TRANSFERS!

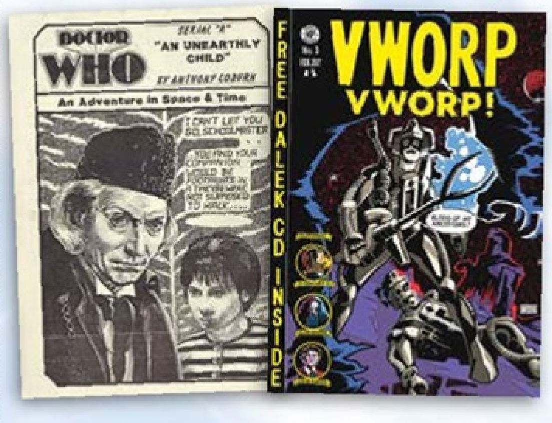
The K9 & Company title sequence. Producer John Nathan-Turner wanted to base the opening credits to *Doctor Who*'s first spin-off on the glossy US crime caper *Hart to Hart*. But instead of Robert Wagner and Stefanie Powers sipping champagne in the jacuzzi and racing their convertible Mercs through the LA sunshine, this one has Lis Sladen steering an open-top Mini Metro (did they even *make* such a thing? or had she just driven it under a very low bridge?) through the mizzling Gloucestershire countryside, while K9 perches precariously atop a dry stone wall (presumably waiting for someone to come along and lift him down).

Right: Sarah Jane Smith (Elisabeth Sladen) drives a Mini Metro in the title sequence of *K9 & Company*.

Far Right: Fan publications *An Adventure in Space and Time* and *Vworp Vworp!*



The neon logo. Is the best logo. Yes, even better than the diamond one. No correspondence will be entered into on this matter.



Creative fans. *Doctor Who* viewers have never been ones for passively consuming their favourite show. The 1970s and 80s were a golden age for fanzines – photocopied A5 manifestos made with love and Letraset. And today fans are busy running websites, organising conventions, making podcasts and YouTube videos, writing books, drawing comics – and even making TV *Doctor Who*.

Dalekmania. At the 1965 Cannes Film Festival, a bunch of Daleks on a promo jolly to sell their big-screen debut bumped into John Lennon on La Croisette. And if any moment sums up *Doctor Who*'s first flush of fame – indeed, sums up Britain in the mid-60s – it's surely this one: when the twin forces of Beatlemania and Dalekmania collided in a world that had finally emerged from the long shadow of the war to embrace a colourful, optimistic new era of pop music and space travel. What a time to be alive (especially if you were Terry Nation's agent).

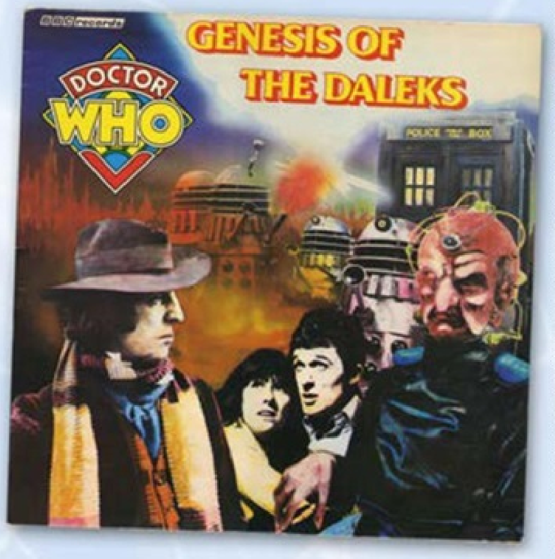
The Doctor Who dictionary. Cosmic hobo. Roundel. Chaplinesque. Roadster. Windjammer captain. Holmesian double act. Velvet smoking jacket... This is the shared secret language of *Doctor Who*, passed down from generation to generation in songs and folk tales (or in books and magazines, anyway). And that's before we get to those immortal Terrance Dicks Target tales of the mysterious traveller in time and space known only as the Doctor – a crotchety old man in a frock coat with a pleasant, open, young-old face and a wheezing-groaning shock of white hair. (Or something like that, anyway.)

(not including *Doctor Who*)

Doctor Who Live: The Afterparty. After the heady triumph of *The Day of the Doctor*, the 50th anniversary celebrations came down to Earth with a bump courtesy of this heroically shambolic TV car crash. 'Highlights' included a confused parlour game that saw hosts Zoe Ball and Rick Edwards barking orders at a collective of former companions ("Sit down, Ace!") and an attempt to hook up with pop moppets One Direction in LA, beset by a glacial time lag and cacophonous feedback loop that left Steven Moffat clutching his head in his hands and quietly whimpering, "In the name of God..." Speaking for us all there, I think, Steven.

Sexy Sixie. There may, as previously noted, have been 'no hanky-panky in the TARDIS', but when Colin Baker and Nicola Bryant reunited for all-star eco-thriller *The Airzone Solution* – one of many fan-made films that flowered during the winter of *Doctor Who*'s wilderness years – all bets were off. Hence the erstwhile Sixth Doctor and Miss Perpeguilliam Brown getting smoochy in the sack, in soft-focus scenes set to a tinkling cocktail jazz score. (All done in the best possible taste, naturally.)

Big Finish. There are many reasons to cherish the vast, ever-expanding universe of *Doctor Who* audio adventures, not least the way Big Finish treats the entirety of *Doctor Who* as one giant sandbox, in which no spin-off or comic book-style crossover 'event' is off limits. Leela and Jamie? Sure. River Song and Susan? Why not. Missy and the Meddling Monk? Bring it on. *The Drathro and Harold Chorley Adventures*? OK, we made that one up. But give it time...



Genesis of the Daleks LP. For a generation of fans raised in the pre-video age, this abridged soundtrack album – with linking narration in Tom Baker's trademark velvet tones – remains perhaps the definitive version of *Genesis of the Daleks*. (It's probably the best Genesis album too, come to think of it.)

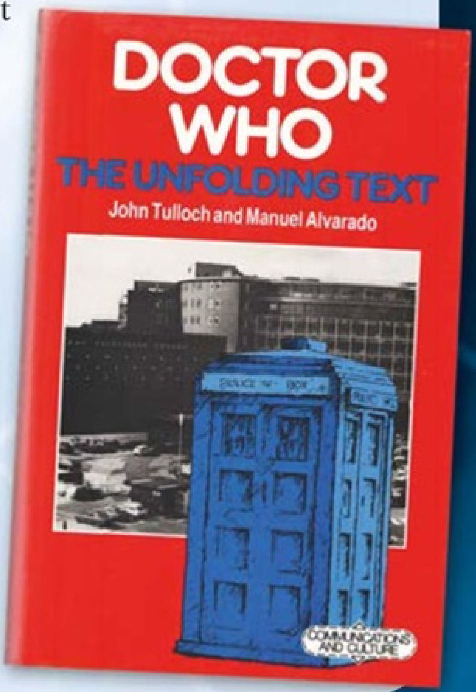
SUPERSTORE
01-811 8055
01-811 8055

The Master calls Saturday Superstore. In the mid-1980s, the Master was always turning up like a bad penny. So much so that Colin Baker and Nicola Bryant couldn't even do a phone-in on Saturday morning telly without the jackanapes (Anthony Ainley) calling up to taunt and cackle at our hero. It's a striking image: old beardy, relaxing in his TARDIS in his velveteen pantsuit, mischievously dialing 01 (if you're outside London/ the galaxy) 811 8055. Bet he reversed the charges as well, the rotter.

2. THE MASTER

The Doctor Who Proms. There's surely no more moving testament to the power of *Doctor Who* than seeing 6,000 enraptured children, mums and dads enjoying the stirring music of Murray Gold, while being menaced by a menagerie of monsters stalking the aisles of the Royal Albert Hall. You just don't get that at your average Rimsky-Korsakov recital, do you? Hat tip, too, to 2010s *Doctor Who Live*: did they *really* stage a *Carnival of Monsters* sequel at Wembley Arena, or did we dream it?

Doctor Who: The Unfolding Text. The first serious academic analysis of *Doctor Who*, aimed at those people who 'read' television rather than just watch it. John Tulloch and Manuel Alvarado's weighty brick of a book was published in December 1983 – just in time to disappoint thousands of children who were hoping for exciting pictures of Daleks and Cybermen, but instead opened their stockings to be confronted with earnest discussions of Barthesian semiotics and Bertolt Brecht's theories of estrangement. Thanks for nothing, Santa!→



Far left: Matt Smith, Jenna Coleman, Steven Moffat and John Hurt brave *Doctor Who Live: The Afterparty (2013).*

Left centre: The *Genesis of the Daleks* LP was released in 1979.

Left and below centre: Colin Baker, Nicola Bryant and Mike Read get a call from the Master (Anthony Ainley) in *Saturday Superstore.*

Far left: Nicola Bryant and Colin Baker as Ellie Brown and Arnie Davies in *The Airzone Solution* (1993).

Above: A Judoon patrols the Royal Albert Hall during the 2008 *Doctor Who* Prom.

Below left: Missy (Michelle Gomez) and the Meddling Monk (Peter Butterworth) are just two characters that feature in the audio adventures produced by Big Finish.

Below right: *The Unfolding Text*, John Tulloch and Manuel Alvarado's academic analysis of *Doctor Who*, was published in 1983.

Above left and inset: Former Doctors Colin Baker, Peter Davison and Sylvester McCoy in *The Five(ish) Doctors Reboot* (2013), along with former showrunner Russell T Davies.

Above centre: Jon Pertwee's Doctor appeared on the packaging for Kellogg's Sugar Smacks in 1971.

Above right: The *Doctor in Distress* single was released in 1985.

Below left: Jon Pertwee's 1972 single *Who is the Doctor*.

→Quel dommage, Davros! From *Crackerjack's* scarf-based clowning to Emu's Deadly Dustbins, *Doctor Who* skits are almost as old as the show itself – Michael Bentine and Clive Dunn spoofed the First Doctor as early as December 1963. But the funniest of all came from the Doctor himself. Highlights of *The Five(ish) Doctors Reboot* – Peter Davison's cameo-stuffed comedy chronicling the increasingly desperate efforts of Doctors Five, Six and Seven to blag a role in *The Day of the Doctor* – include Colin Baker forcing his family to watch the *Vengeance on Varos* DVD special features, John Barrowman's secret wife and children, and Russell T Davies making a memorable grab for the role of the Doctor. ("Quel dommage, Davros!")

BBC
SIDE A
WHO IS THE DOCTOR
SIDE B
The SEA DEVILS
DOCTOR WHO
JON PERTWEE
BBC records & tapes

Who is the Doctor by Jon Pertwee. This 1972 single captures the Third Doctor – never a shrinking violet at the best of times – bombastically tooting his own horn over a pounding glam-rock version of the *Doctor Who* theme. "I cross the void beyond the mind/The empty space that circles time," thunders Jon Pertwee. "I see where others stumble blind/To seek a truth they never find/Eternal wisdom is my guide/Know me – I am the Doctor!" All that, and modest with it.

Right: John Barrowman as Captain Jack Harkness.

Right centre: Young fan Anastasia meets Jodie Whittaker on stage during the 2019 *Children in Need* telethon.

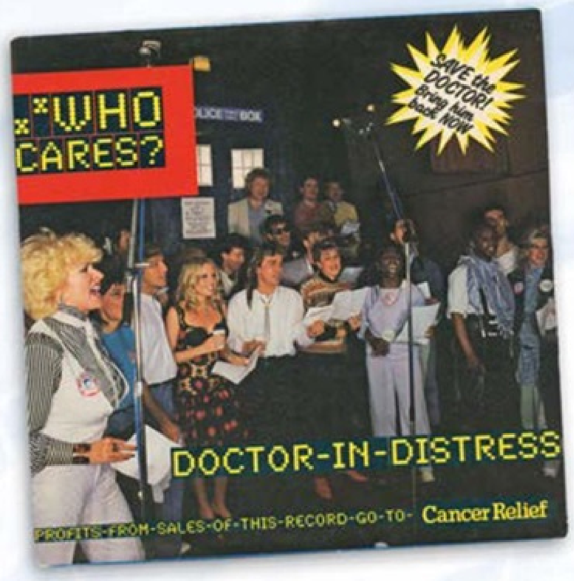
Far right: Producer John Nathan-Turner (foreground) signs an autograph at Longleat in 1983.

Torchwood: The Musical. Did Björn and Benny from ABBA *really* want to write a *Torchwood* musical? According to Russell T Davies they did. Presumably John 'jazz-hands' Barrowman would have been in there like a shot. But what would it have been called? Our money's on *Weevil Rock You*.

Kellogg's
SUGAR SMACKS
THE TIMELESS ENERGY OF DR.WHO
Free! Dr.Who Badge
inside this packet
7oz SIZE

Cereal thrillers. *Doctor Who* invaded Britain's breakfast tables in 1971, with Jon Pertwee appearing on boxes of Kellogg's Sugar Smacks and promising "timeless energy". (That'll be the sugar, then.) But the daddy of all *Doctor Who* commercial tie-ins remains those two mid-70s Weetabix promotions, whose got-got-need range of collectable monster cards – beautifully illustrated by Gordon Archer – included such iconic children's favourites as the Daleks, the Cybermen and, er, Blor. (You remember Blor, right?)

Children in Need. The BBC's annual charity telethon has gifted us many *Who* highlights down the years, from 1985's flashmob of Doctors and companions (even Adrienne Hill was there!) to David Tennant's debut scene and the iconic meeting of the Fifth and Tenth Doctors. And then there was last year's hankie-wringer, in which Jodie Whittaker and her TARDIS Fam told young superfan Anastasia that they were filming in America – before magically sonicking themselves across the Atlantic to surprise her live in the CiN studio. If you want to know the true power of *Doctor Who*, it's right here, written all over Anastasia's face.



Doctor in Distress. A spectacularly wrong-headed enterprise on every front, this value-brand Band Aid replaced Bono, George Michael and Bananarama with Faith Brown, Bobby G out of Bucks Fizz and the drummer from Ultravox. But, really, who doesn't love the sight of those famed hi-NRG disco divas Nicholas Courtney and Anthony Ainley singing along to such immortal couplets as "There was the Brigadier and the Master and a canine computer/ Each screaming girl hoped that a Yeti wouldn't shoot 'er"? The man banging out the grating tune on his Fairlight II? Only future Oscar-winning film score royalty Hans Zimmer.

I saw the queues at Longleat. When the Marquess of Bath invited the BBC to host *Doctor Who*'s 20th birthday party in the grounds of his Longleat country estate, organisers expected around 13,000 visitors to turn up. The actual figure was closer to 56,000, leading Radio 2's Ed Stewart to broadcast a panicked plea for people to stay away as the West Country slowly ground to a gridlocked halt. Glorious celebration, or humanitarian disaster? Either way, it was absolute scenes.

(not including *Doctor Who*)

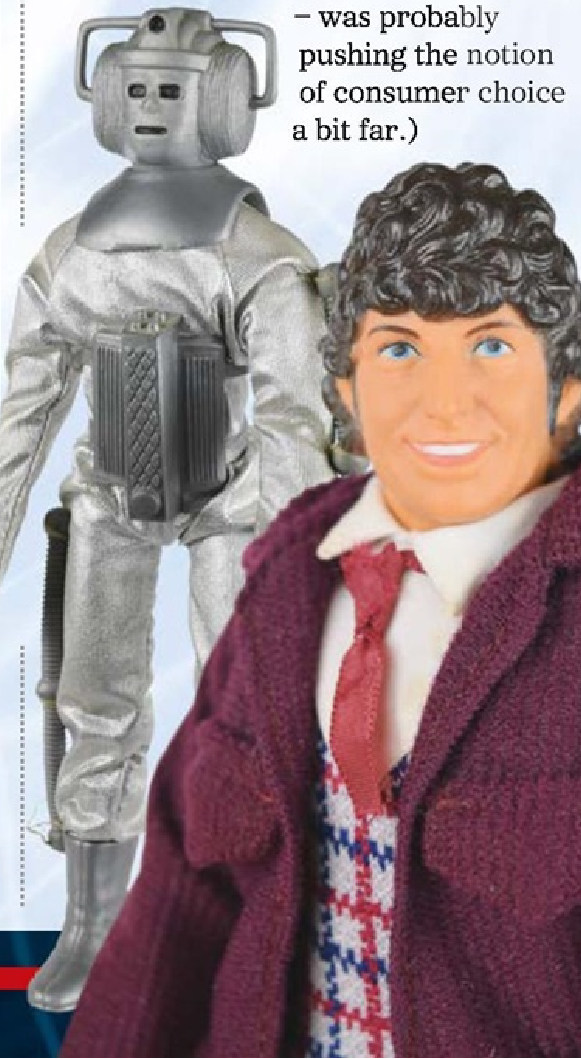
Sarah Jane Smith. She was a hero to a generation of children. And then, 30 years later, she was a hero to a whole new generation of children. A decade on from *that*, it's a fact that still never fails to raise a smile.

Blackpool. From the much-loved subterranean exhibition to the Doctor, Sarah and Harry flipping the switch on the world-famous Illuminations; from the Sixth Doctor's unfulfilled promise to Peri to David Tennant being blue-lighted down the M6 by a police motorcade for a date with Gareth Gates and Natasha Bedingfield… the Golden Mile still feels like *Doctor Who*'s spiritual northern home. (Even if the exhibition itself is now a disappointing discount 'shoe cellar'.)

The eye-patch story. The late Nicholas Courtney's favourite convention anecdote – the one about the cast of *Inferno* donning eye-patches to put him off his stroke was so well-worn, audiences would often beat him to the punchline. Other cherished greatest hits of the convention/DVD commentary circuit include the one about them pulling the studio plug at 10.00pm (© absolutely everyone) and the one that ends with, "And then they all went off to lunch and just left me there!"

The Radio Times. Pre-DWM, the venerable TV listings mag was the most reliable source of grown-up news about our favourite Time Lord. Even today, the '*Radio Times* cover' remains a hallowed badge of honour, while its legendary 10th and 20th Anniversary Specials are sacred texts that should only be approached wearing white gloves.

Denys Fisher toys. Released in 1977, Denys Fisher's range of *Doctor Who* dolls might not have had the buzz of the hotly anticipated new *Star Wars* figures. And clearly, lifelike accuracy wasn't high on the agenda: the Cyberman had mysteriously grown a nose, Leela was sporting a vast bouffant that looked like she'd just emerged from a Girl's World salon, and the Doctor bore such a striking resemblance to *New Avengers* action man Gareth Hunt, it sparked an urban myth that endured for decades. But oh, how we loved them. A decade later, the Welsh company Dapol took *Doctor Who* toy wrongness to a whole new level – green K9, five-sided console, two-armed Davros and all – but we loved them too. (Even if the twin pink and blue Mels – aka The Two Bonnies – was probably pushing the notion of consumer choice a bit far.)



DOCTOR WHO
ANNUAL
Contents

Doctor Who Annuals. From the first Dr Who's encounter with *The Fishmen of Kandalinga* through those psychotropic nightmares of the mid-1970s to that one where they only had a reference photo of Tristan Farnon's head, World Distributors' bright, bonkers and often brilliantly off-brand stocking fillers were an essential part of every young *Who* fan's Christmas.

THE NEW
Doctor WHO
ADVENTURES
TIMEWYRM: GENESYS
JOHN PEEL

The New/Missing Adventures. In 1991, Virgin Publishing launched its range of new, original *Doctor Who* novels promising "stories too broad and deep for the small screen". They were also frequently too rude and a shade too pretentious. But mostly, they were ruddy marvellous – an entire new era of wonders and terrors that kept the flame alive during those long years when, for some baffling reason that escapes us now, they stopped putting *Doctor Who* on the telly.

Being kind: The Doctor has always had a special talent for talking to children, and social media has only increased that connection. Memorable examples include the 2014 message from Peter Capaldi that helped give Thomas, a nine-year-old boy with autism, the courage to attend his grandma's funeral, and a rare in-character appearance from Christopher Eccleston to record a greeting ("Number Nine here – I've had word from Twelve…") for Daniel, a 14-year-old fan in hospital.

And now, of course, the Doctor is here for all of us, as we face up to the challenges of 2020 together. Her message? "You'll get through this. Darkness never prevails. Be kind. Look out for each other. Listen to science – and listen to doctors."

Always. **DWM**

Above left: Elisabeth Sladen returned in the spin-off series *The Sarah Jane Adventures*.

Above centre: The Third Doctor, a Dalek, a Cyberman and a Sea Devil on the wrap-around cover of the *Radio Times* special celebrating *Doctor Who*'s tenth anniversary in 1973.

Above right: The contents page of the 1981 *Doctor Who Annual*.

Far left: The *Doctor Who* Exhibition on Blackpool sea front. Photo © Mick Hall.

Left: The first Virgin *New Adventures* novel, *Timewyrm: Genesys*, was written by John Peel and published in 1991.

Far left: Nicholas Courtney as the ruthless Brigade Leader in the 1970 classic *Inferno*.

Left centre: Denys Fisher toys of a Cyberman and the Fourth Doctor, released in 1977.

Above: Christopher Eccleston records a special message for 14-year-old *Doctor Who* fan, Daniel.

POLICE BOX
POLICE BOX

OUT OF THE TARDIS

Mark Gatiss

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**

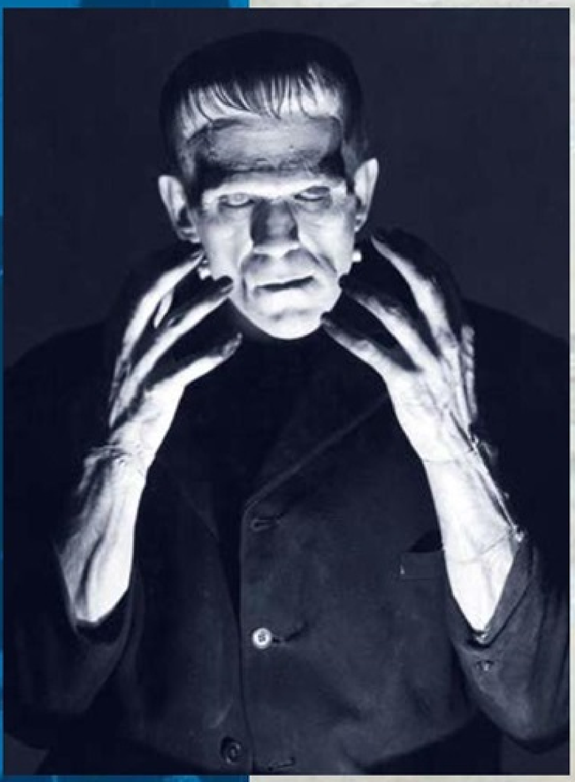
"Moments of strange hysteria and pockets of gloom."

That's Mark Gatiss' view of lockdown life. A summation most of us can relate to, no doubt. But Mark assures **Doctor Who Magazine** he's doing OK.

"I'm at home in London with my partner Ian," he writes in an email. "I'm very up and down like everyone, I suppose. Partly it's very familiar – writing is solitary. Partly it's just the opposite as acting is so social! I'm very worried about the state of the entertainment industry after this – especially theatre – and for those less lucky than us who were already living pretty much hand to mouth. But we carry on!"

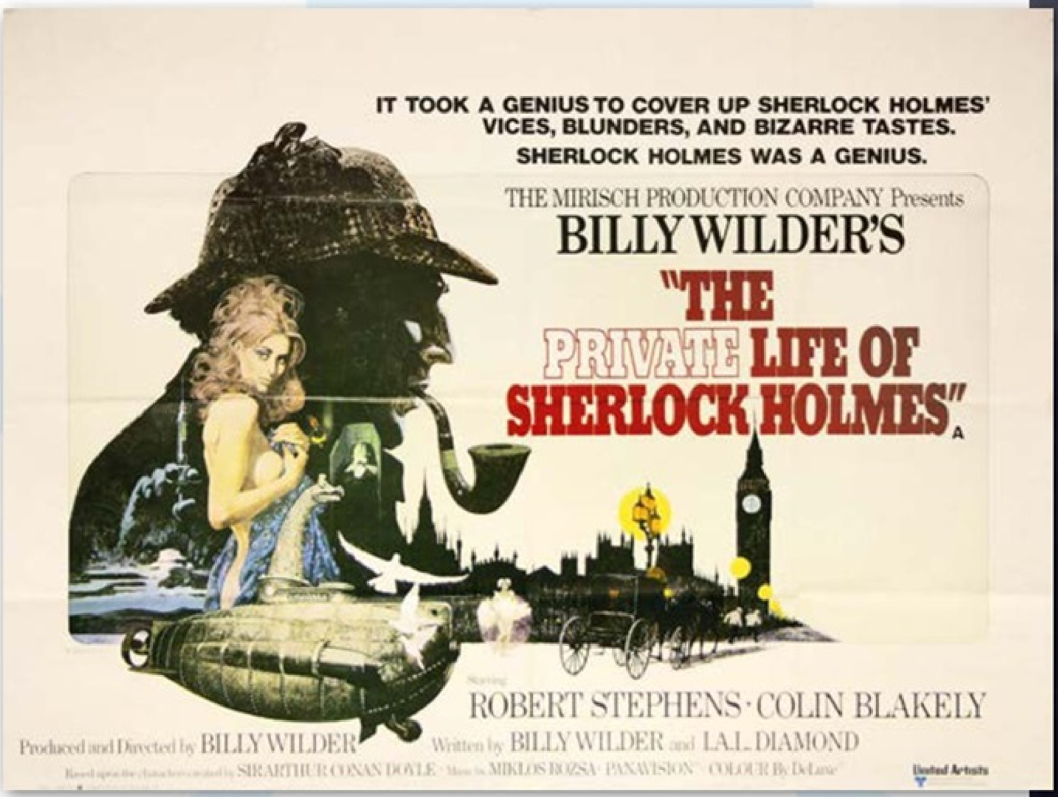
And we try to keep ourselves busy. How has Mark been filling his days? "I'm running a lot and we do online yoga every morning to give us some structure. I'm mostly painting, though. It's a great solace. I'm finding writing very hard. I thought fiction would be a great escape from all this but I just feel rather numbed. Most of my friends in a similar position seem to feel the same. What will people want on the other side of Corona? I take comfort in the fact that the first great horror movie boom was in the depths of the Great Depression. People wanted Busby Berkeley but they also wanted *Frankenstein*! So who knows? We're in totally uncharted territory. I wish the Doctor was here!"

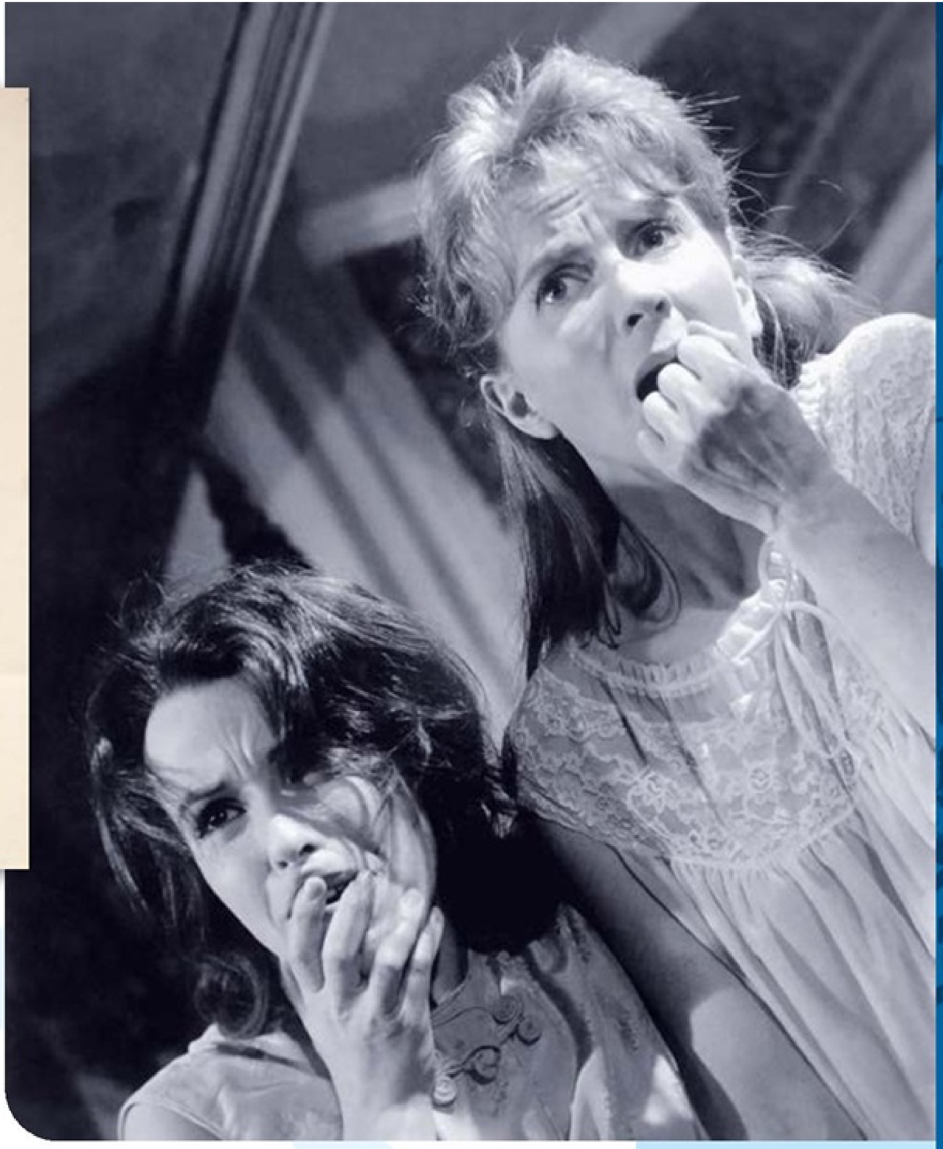
Thankfully, for the purposes of this interview, we do have the Doctor's TARDIS – albeit in tin form, slightly smaller than usual and full of questions. We've selected a few and emailed them to Mark. Here are his responses...



Left: Boris Karloff as the Monster in James Whale's *Frankenstein* (1931).

Above: Mark Gatiss on location for his 2012 documentary *Horror Europa*.


IT TOOK A GENIUS TO COVER UP SHERLOCK HOLMES' VICES, BLUNDERS, AND BIZARRE TASTES.
SHERLOCK HOLMES WAS A GENIUS.
THE MIRISCH PRODUCTION COMPANY Presents
BILLY WILDER'S
"THE PRIVATE LIFE OF SHERLOCK HOLMES"
A
ROBERT STEPHENS · COLIN BLAKELY
Produced and Directed by BILLY WILDER
Written by BILLY WILDER and I.A.L. DIAMOND
SIR ARTHUR CONAN DOYLE · MIKLOS ROZSA · PANAVISION · COLOUR By DeLuxe
United Artists



What's the best meal you've ever had?

The one I always mention was at Katsuya – a terrific Japanese restaurant in LA – with Steven Moffat and Sue Vertue. The spicy tuna is so good it might be made illegal.

What's your all-time favourite film?

The Private Life of Sherlock Holmes. A flawed masterpiece, they say, but where are the flaws? The most beautiful, witty, melancholy, hilarious take on the Great Detective and his faithful Watson. And an absolutely superb piece of filmmaking, created by genius soft-hearted cynics Billy Wilder and IAL Diamond. A huge influence on *Sherlock*, naturally.

Who's the best James Bond?

Sean Connery. He defined it all and no one can match his feline grace. All the others have great merits but Sean is the one.

What's your first memory?

A lot of confused bits and bobs. A third birthday cake; earwigs teeming from a sprig of lilac my mam put in my pushchair. But my first proper memory, genuinely, is sitting in front of the TV watching *Spearhead from Space*.

> **"What I *really* wanted was Mr Sweet in a jar but I wasn't allowed."**

What mementos do you have from *Doctor Who*?

A Dickens poster from *The Unquiet Dead*, the artwork for the David Bradley version of the *Doctor Who Annual* and virtually my whole costume from *The Lazarus Experiment*, including the last old-age prosthetic I wore! And David Bradley's back-up Astrakhan hat from *An Adventure in Space and Time*. What I *really* wanted was Mr Sweet in a jar [from *The Crimson Horror*] but I wasn't allowed. Oh, and I also own Jon Pertwee's smoking jacket from *Planet of the Daleks*!

What's the best joke you know?

It's too filthy for **DWM**.

If you weren't doing your current job, what would you be doing?

I dreamed of being a palaeontologist when I was little but, as Peter Cook said, "I didn't have the Latin." Or the biology. Or the chemistry.

What's the best party you've ever been to?

My friends and I had a 'Sailor' party when we were living in a flat in Arsenal in the mid-90s. It was wonderful. We hired a juke box and had to get it up the stairs on planks. That was definitely my favourite party.

What's your most treasured possession?

The older I get the less interested I am in things. Having said that, my partner just got me a beautiful replica of the miniature Time Machine from the 1960 George Pal movie, which is something I've *always* dreamed of. So I'd say that.

What is the most frightening film that you have seen?

The Haunting. It's still a masterpiece and the first time I saw it, it destroyed me. My dad was scared to death and seeing him scared made it even scarier!

What would you do if you won the lottery?

Self-finance a lot of ghost stories!

Do you like watching yourself on TV?

I don't mind. As an actor, I think it's important to watch yourself and learn. →

Above left: Mark's favourite film is Billy Wilder's *The Private Life of Sherlock Holmes* (1970).

Above right: Claire Bloom (Theodora) and Julie Harris (Eleanor Lance) in Robert Wise's 1963 classic *The Haunting*.

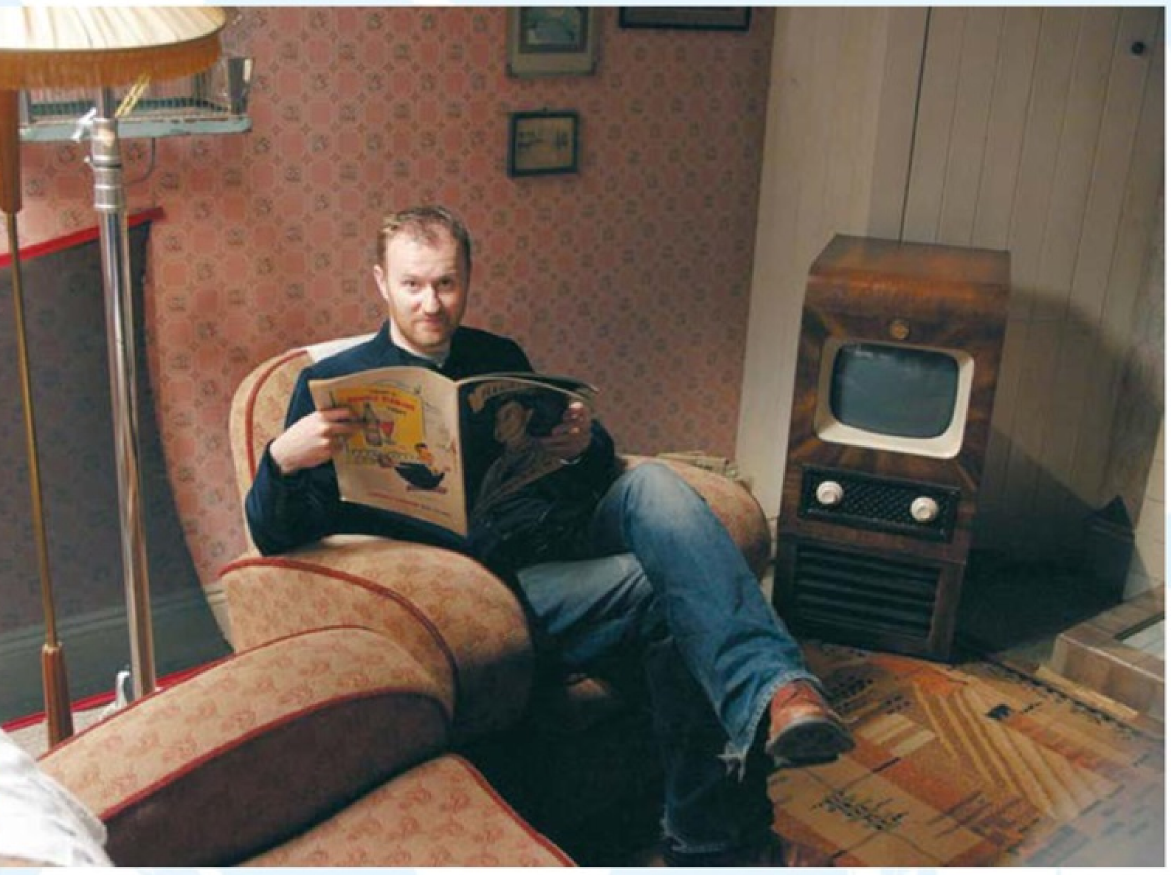
Left inset: Sean Connery made his debut as James Bond 007 in the 1962 film *Dr. No*.

Below left: The Mr Sweet prop from Mark's 2013 story *The Crimson Horror*.

Below right: Taron (Bernard Horsfall) and the Doctor (Jon Pertwee) in *Planet of the Daleks* (1973).

OUT OF THE TARDIS Mark Gatiss

POP COLOUR FEATURE★SISTER SLEDGE see p.22
Look-in
Junior TVTimes No.29 week ending 14 July 1979 Every Thursday 11p
SAPPHIRE AND STEEL
TV's GREAT NEW SERIES!
DOUBLE PAGE COLOUR PIN-UP
AND JOANNA LUMLEY INTERVIEW
PLUS TOP PICTURE STRIPS:
FAMOUS FIVE
DICK TURPIN
BIONIC ACTION
MEET THE SMURFS!
BENNY HILL
all inside!



MIDNIGHT IS A PLACE

→ It's shocking sometimes to see yourself using the same bag of tricks!

Have you ever had a nickname?

My headmaster at primary school called me Merlin because I was, quote, "a wizard with words." Which was very flattering. I'm sure people called me a lot of other things.

What TV did you watch as a child?

I watched *all* of it! I was obsessed with TV and watched far too much with the curtains drawn. Luckily I was a child during a golden age of spooky children's drama and those are all my favourites. *Children of the Stones*, *Midnight is a Place*, *Sapphire & Steel*. Oh, and *Doctor Who*. What a time!

Top left: A July 1979 edition of *Look-in* featuring *Sapphire & Steel*.

Top right: Mark on the set of his 2006 episode *The Idiot's Lantern*.

Above insets: Sandra (Katherine Levy) and Matthew Brake (Peter Demin) in the 1977 series *Children of the Stones*, and the opening titles for *Midnight is a Place*.

Right: Mark on location for *Sherlock* in 2016.

What skill or talent would you like to possess?

I find not speaking other languages embarrassing and crippling. I'd also very much like to play the piano. So I'd like to play the piano in Italian.

What law would you pass?

Bee licences.

What are you most ashamed of having done?

The previous answer.

> "I was obsessed with TV and watched far too much with the curtains drawn."

Are you an early bird or night owl?

Early bird. There is "something of the morning about me." I always wake up early, increasingly so, and quite like an early night. When the fit is upon me I get up to write when it's only just getting light and that's a marvellous time. So still.

What was your first job?

A gardener in a mental hospital.

If you could only drink one thing (other than water) for the rest of your life, what would it be?

Tea. Tea. Tea. Tea. Tea. (Did I mention tea?)

What would you put in your 'Room 101'?

It's a long list! But today I'd say 'the sound of cricket'. Ha-ha. Not in real life (leather on willow, the Fifth Doctor etc), but I hate the sound of cricket on the *telly*. That strange, arid, empty crowd sound. It reminds me of tedious summer days when my dad would watch the cricket all afternoon. It's like concentrated misery to me.

Are things getting better or worse?

Oh, worse, alas. I'm a natural optimist and I know the world is always essentially in a state but things are really awful, aren't they?

I always think of what [writer and director] Nicholas Meyer said when he was asked if he shared *Star Trek*'s utopian vision of the future. He laughed mirthlessly and said, "The future is ashes. *Ashes*!"

And finally…

What is the first thing you're going to do as soon as the lockdown lifts?

Lockdown lifting is bound to be gradual so I don't think there'll be a big moment. But I can't wait to go to a café and meet friends. Or go to see a show. I miss the teeming spirit of London. **DWM**

A BRAND NEW FULL CAST AUDIO DRAMA
PRODUCED **ENTIRELY IN LOCKDOWN!**

BBC

DOCTOR WHO

TOM **BAKER** • LOUISE **JAMESON** • JOHN **LEESON**

SHADOW OF THE SUN

COLLECTOR'S EDITION CD BOX SET AND DOWNLOAD
AVAILABLE NOW FROM **BIGFINISH.COM**

BIG FINISH | WE LOVE STORIES

SCAN QR CODE
TO HEAR MORE

bgfn.sh/star

BBC
STUDIOS

@**BIG**FINISH • THE**BIG**FINISH • **BIG**FINISHPROD

BBC logo ™ and © BBC 1996. Doctor Who logo TM and © BBC 2018. K-9 image BBC/Bob Baker/Dave Martin 1977.
K-9 created by Bob Baker and Dave Martin and used under licence.

SURVIVAL OF THE MOST DETERMINED

A tribute to Pip Baker, who died in April. Together with his wife and writing partner Jane, Pip made an unforgettable contribution to 1980s *Doctor Who*...

Feature by **ANDREW PIXLEY**

In 1986 the *Uxbridge and West Drayton Gazette* paid tribute to Pip and Jane Baker by reporting that the "Oxford University Press... plan to include a page from the [*Mark of the*] *Rani* script in an English text book as a demonstration piece." The husband-and-wife writers would have been pleased. They took a diligent approach to their work, yet amassed comparatively few credits across a period of some 30 years.

The couple's intermittent screen career began with four scripts for the ABC film series *The Pursuers*, which depicted the adventures of the London Metropolitan Police Dog Division and began production in 1960. That autumn, they sold an idea that was developed into a script for Associated-Rediffusion's sitcom *The Dickie Henderson Show*.

The Bakers' apparently unperformed play *A Moment of Blindness* became *The Third Alibi*, a cinema support item produced at Walton Studios in early 1961. Two further second features followed later that year, the con-woman story *The Painted Smile* and the thriller *The Break*, both for Blakeley's Films at Shepperton Studios. By October 1962 their crime storyline *Dilemma*, produced by ACT Films, was shooting at Twickenham with Peter Halliday in the lead.

Though various ventures announced in the trade press between 1965 and 1969 failed to make it into production, the Bakers' association with Blakeley's continued via the sister company Planet, which in February 1967 put the alien-incursion film *Night of the Big Heat* into production at Pinewood. The screenplay credit went to the film's associate producer, Ronald Liles, but Pip and Jane were credited with 'additional scenes and dialogue'. They also overhauled R Wright Campbell's family adventure script *Captain Nemo and the Floating City*, featuring Jules Verne's famous character. Filmed in Malta and at MGM Borehamwood, this was released as *Captain Nemo and the Underwater City* in 1969.

In 1968, the couple made their BBC television debut when their adaptation of Nicholas Blake's 30-year-old novel *The Beast Must Die*, showcasing gentlemen sleuth Nigel Strangeways (Bernard Horsfall), appeared in the *Detective* anthology series, produced by Verity Lambert.

During the early 1970s, the Bakers addressed educational matters. "At a cocktail party, the television was blamed for the fall in standards in the English language, and Pip and I thought we would do something to make up for it," former teacher Jane

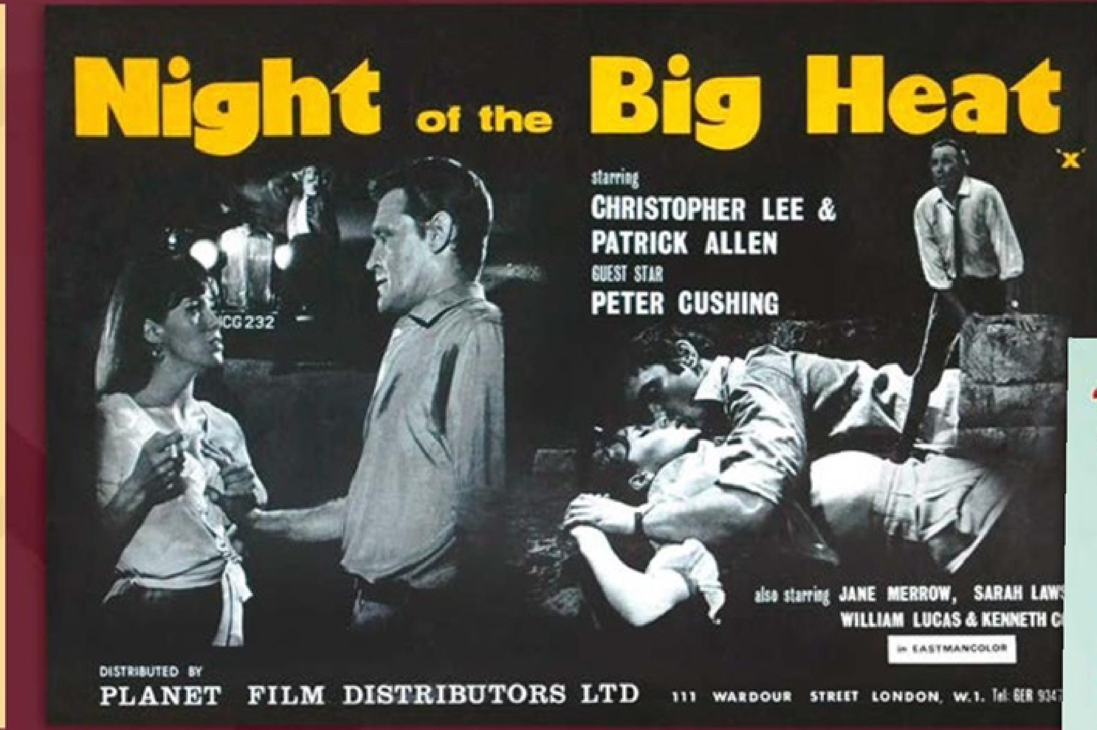
Top: Husband-and-wife writers Pip and Jane Baker, at home in Ruislip in 1993. Photo © Marcus Hearn.

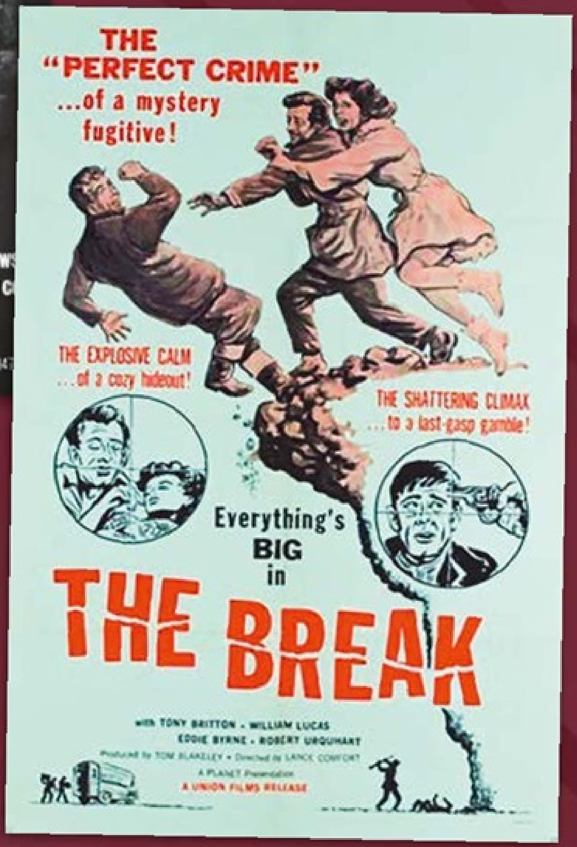
Right: The Bakers worked on the screenplay of the 1967 film *Night of the Big Heat*.

Below left: In 1960 the couple contributed to the sitcom *The Dickie Henderson Show*.

Below centre: *The Third Alibi* was produced at Walton Studios in 1961.

Below right: *The Break*, released in 1962, was another second feature the Bakers worked on.


Night of the Big Heat
'X'
starring
CHRISTOPHER LEE &
PATRICK ALLEN
GUEST STAR
PETER CUSHING
CG 232
also starring JANE MERROW, SARAH LAWS
WILLIAM LUCAS & KENNETH C
in EASTMANCOLOR
DISTRIBUTED BY
PLANET FILM DISTRIBUTORS LTD
111 WARDOUR STREET LONDON, W.1. Tel: GER 934


THE "PERFECT CRIME" ...of a mystery fugitive!
THE EXPLOSIVE CALM ...of a cozy hideout!
THE SHATTERING CLIMAX ...to a last-gasp gamble!
Everything's BIG in
THE BREAK
with TONY BRITTON • WILLIAM LUCAS
EDDIE BYRNE • ROBERT URQUHART
Produced by TOM BLAKELEY • Directed by LANCE COMFORT
A PLANET Presentation
A UNION FILMS RELEASE

"The Third Alibi"
© MCMLXI
ETERNAL FILMS LIMITED

Detective 6
Out in Space
Pip and Jane Baker

WATT on EARTH by PIP & JANE BAKER

Far left above: *Out in Space* was one of the titles in the Bakers' *Detective* series.

Far left below: The Bakers' science-fiction comedy *Watt on Earth* began in 1991.

Left: Maya (Catherine Schell), Tony Verdeschi (Tony Anholt) and Commander Koenig (Martin Landau) in the *Space: 1999* episode *A Matter of Balance* (1976). Photo © ITC Entertainment Group.

Below left inset: Towards the end of their career, the Bakers wrote the audio drama *The Rani Reaps the Whirlwind* (2000).

Below right: Mel (Bonnie Langford) comes face to face with Urak (Richard Gauntlett), leader of the Tetraps in *Time and the Rani* (1987).

told the *Harrow Observer* in 1979. Five years earlier, the couple had launched a range of reading games to broaden the vocabulary of primary school children. Their work for junior audiences had continued with *Circus*, their return to television in 1975.

The *Circus* research also fuelled *Fairground*, a 1976 episode of the long-running BBC1 drama *Z Cars*. Two further *Z Cars* tales followed in 1977, and script editor Graham Williams also commissioned the Bakers for a major BBC co-production with the US called *The Zodiac Factor*. The Bakers wrote the Vienna-based instalment *Art Fraud* before the entire venture collapsed.

Also in 1976, a Pip and Jane script involving drug side-effects appeared in *The Expert*, BBC2's forensic crime drama starring Marius Goring. The same year, they contributed a story about an antimatter world to Gerry Anderson's lavish series *Space: 1999*.

Macmillan Educational had distributed *Reading Games* in 1976 and the Bakers followed this up with *Language and Reading Games* and six *Detective* books in 1979, as well as 1980's *Scramble* in the *All Rounders* range. The Bakers then returned to television with *Capricorn Game*, a BBC Schools film serial shown in 1981, in which Maurice Denham voiced cartoon magician Mr Capricorn.

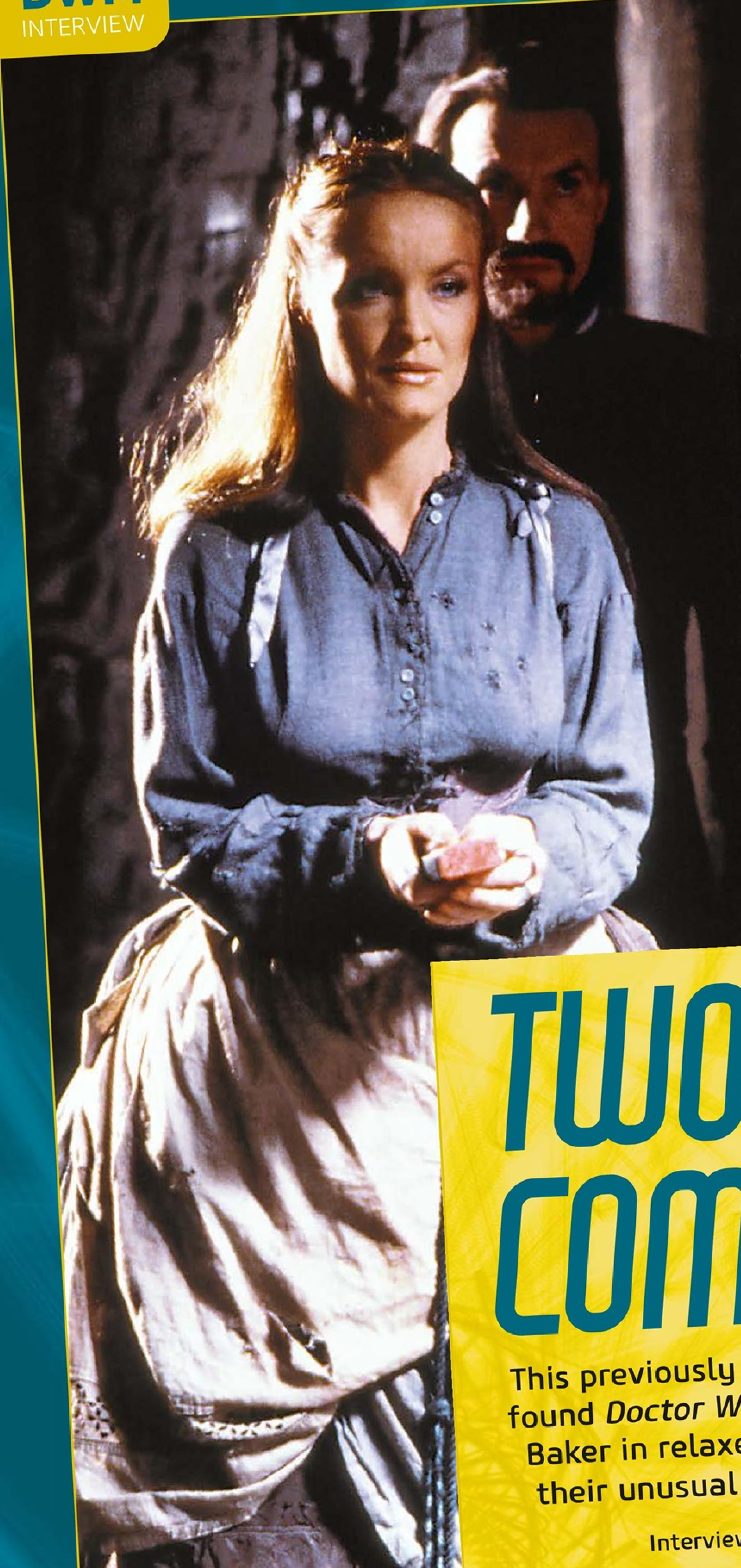
In 1983 *Doctor Who* producer John Nathan-Turner found the *Art Fraud* script, left behind by his predecessor Graham Williams, and commissioned the Bakers to write a breakdown for a new story with the working title *Too Clever By Far*. This reached the screen in 1985 as the Sixth Doctor serial *The Mark of the Rani*. The Bakers subsequently contributed Parts Nine to Twelve of *The Trial of a Time Lord* (1986) – a marathon narrative they would also be required to conclude at short notice. A December 1986 commission for *Strange Matter* – renamed *Time and the Rani* – was their final work for the TV series, although they undertook numerous spin-offs. They novelised each of their *Doctor Who* stories for the Target range of paperbacks, taking the amoral Rani on to further adventures in the 1986 book *Race Against Time* (see page 70) and the 2000 audio drama *The Rani Reaps the Whirlwind*.

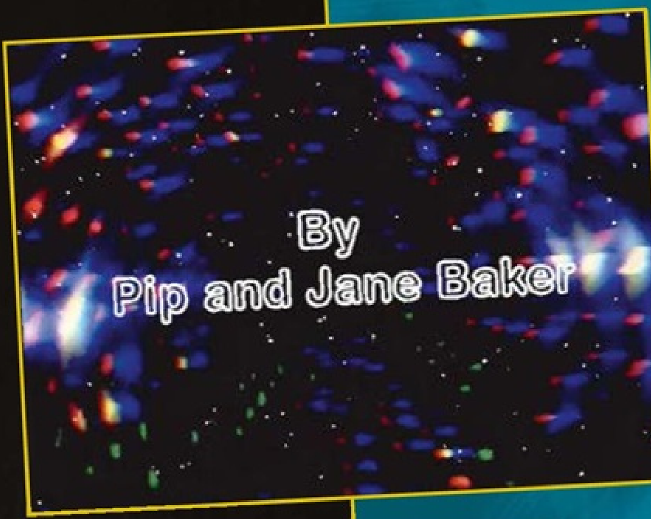
The Bakers lived in Ruislip and regularly featured in local newspapers. One such article, published on New Year's Eve 1987, revealed how the local celebs hoped to set up a television series starring former *Doctor Who* star Colin Baker. In early 1990, the Bakers developed *Watt on Earth* for another friend, actor Geoffrey Hughes. The science-fiction comedy serial debuted on BBC1, without Hughes, in November the following year; across two series it chronicled the misadventures of the titular fugitive alien, with the Bakers also writing a BBC tie-in novel.

AUDIO ADVENTURES IN TIME & SPACE
Story 28
BBV
THE RANI
The RANI reaps the WHIRLWIND
Pip & Jane Baker

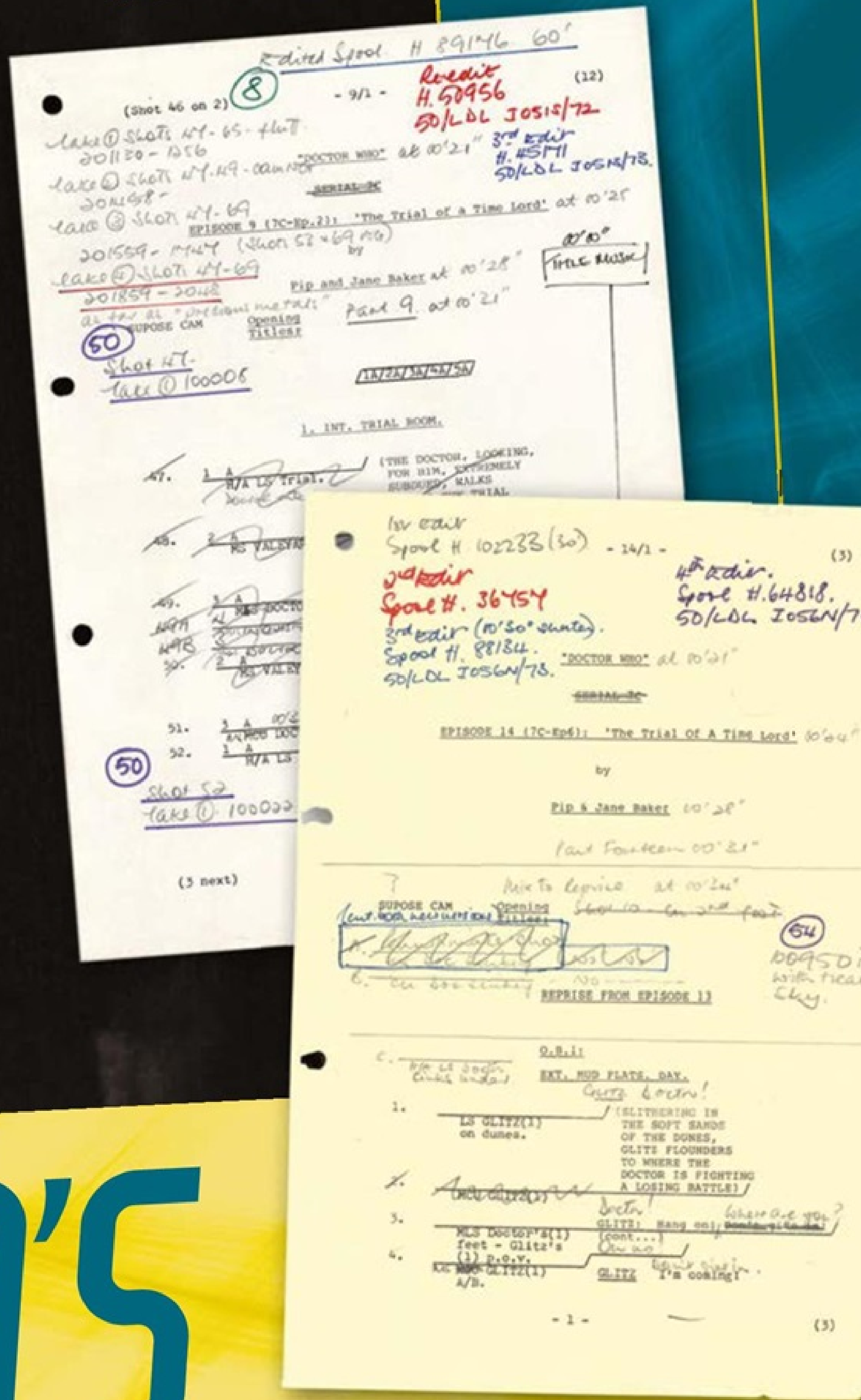
Increasingly frustrated by British broadcasters, the Bakers took their comedy *Ruby* – about an alien posing as a talking doll – to a German broadcaster. It was directed by Nicholas Mallett in 1991, and belatedly screened two years later. Though effectively retired by 1998, they also wrote *The Last 28*, a monologue filmed by Louise Jameson.

It wasn't an extensive CV – but Pip and Jane remained proud of its variety and depth of research. "What you've got to be able to do is learn to pick yourself up," Pip told the *Uxbridge and West Drayton Gazette* in 1991. "You've got to have persistence and self-confidence. I would say it's a survival of the most determined, really." **DWM**





By
Pip and Jane Baker



Edited Spool H 89146 60'

- 9/1 -

(12)

Reedit
H.50956
50/LDL J0515/72

3rd Edit
H.45171
50/LDL J0515/73.

(Shot 46 on 2) ⑧

"DOCTOR WHO" at 00'21"

~~SERIAL 7C~~

EPISODE 9 (7C-Ep.2): 'The Trial of a Time Lord' at 00'25

by

Pip and Jane Baker at 00'28"

Part 9. at 00'21"

SUPOSE CAM Opening Titles:

TITLE MUSIC

1. INT. TRIAL ROOM.

47. 1 A N/A LS Trial. (THE DOCTOR, LOOKING, FOR HIM, EXTREMELY SUBDUED, WALKS

(3 next)

1st edit
Spool H 102233 (30)

- 14/1 -

(3)

2nd Edit
Spool H. 36454

3rd edit (00'30" shorter).
Spool H. 88134.
50/LDL J0564/73.

4th Edit.
Spool H.64818.
50/LDL J0564/74

"DOCTOR WHO" at 00'21"

~~SERIAL 7C~~

EPISODE 14 (7C-Ep6): 'The Trial Of A Time Lord' 00'24"

by

Pip & Jane Baker 00'28"

Part Fourteen 00'21"

Mix to Reprise at 00'24"

SUPOSE CAM Opening Titles:

REPRISE FROM EPISODE 13

O.B.1:

EXT. MUD FLATS. DAY.

1. LS GLITZ(1) on dunes. (SLITHERING IN THE SOFT SANDS OF THE DUNES, GLITZ FLOUNDERS TO WHERE THE DOCTOR IS FIGHTING A LOSING BATTLE)

3. MLS DOCTOR'S(1) feet - Glitz's (1) P.O.V. GLITZ: Hang on! (cont...)

4. GLITZ(1) A/B. GLITZ I'm coming!

- 1 -

(3)

TWO'S COMPANY

This previously unpublished interview found *Doctor Who*writers Pip and Jane Baker in relaxed mood, reflecting on their unusual working relationship.

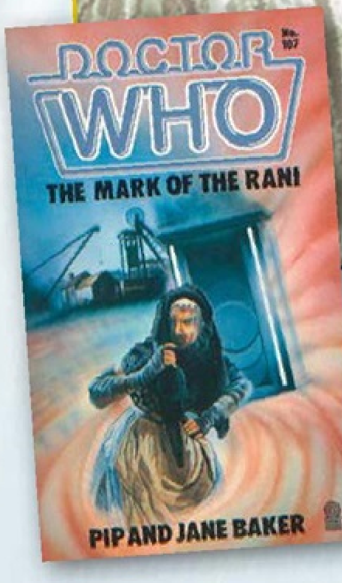
Interview by **NEIL PENSWICK**

I first met Pip and Jane Baker at PanoptiCon, the *Doctor Who* Appreciation Society's annual convention at Imperial College in London. They were fresh from the Rani, the Vervoids and their rescue of Part Fourteen of 1986's *The Trial of a Time Lord*. They were an unusual looking pair – Jane with bouffant hair and lippy, Pip like a cross between the First Doctor and a polytechnic lecturer. But they were highly experienced professionals and I liked them enormously.

When my writing partner Saul Nassé and I were commissioned to write for **Doctor Who Magazine** in the late 1980s, it was natural that our thoughts would turn to interviewing Pip and Jane. However, we only pitched the interview to editor John Freeman after it was done, and it turned out he already had one in the pipeline. So it's only now, after Pip's recent death, that our interview sees the light of day. Struggling to find a machine that would play the cassette tape, and then listening to it, I couldn't help but reflect on how much technology and the television world has changed since that time.

In January 1988, Saul and I headed off on the Metropolitan Line to deepest Ruislip, to be collected by Pip in his Opel Manta. In the front room of their classic suburban house, Jane made it clear they'd become a little wary of some aspects of the world of *Doctor Who*. "We don't do many interviews. But Pip remembered talking to Neil at Panopticon and he asked Colin Baker whether he knew Saul. Colin said he's a very nice young man. He said you knew what you were doing, and if we decided to do an interview it would be a good experience."

"We've seen enough of the walking wounded in our business," said Pip. "Look at the hurt that John Nathan-Turner has suffered with the mindless criticisms from so-called fans. It might well be that, buried somewhere, there is a genuine point. But in the demeaning diatribe and claptrap it's lost, because of their approach. Why the hell should people listen to them?



"We would like to work with John again," he added. "He's a good producer, whether on *Doctor Who* or another series. We had some hard discussions, but we never had a cross word with John. If you put yourselves in the position of a producer and you're being given a lot of money to do a job, to do at that time, it's not flexible. John, or whoever is the producer, knows he has to shoot on those dates. When John asked us to do Season 23, he knew that we would give an honest answer and then we would get on it. We know there were other writers, but we're not going to knock them. You get enough knocking. There were problems. There was an urgency about that arrangement."

Jane cited professionalism as the thing that defined them: "We like to work with professionals. One of the things we insist on when we're working on television is a delivery date. Not everybody does. And John knew we would deliver a good script if we said we could do it. Even in that timescale."

Parts Nine to Twelve of *The Trial of a Time Lord*, informally known as *Terror of the Vervoids*, was written against the clock. "We always work early in the morning," said Pip. "We get up at five o'clock. For us this is the most productive time. Later on, we tend to be polishing and that sort of thing. We don't break. We work seven days a week until it's finished. Jane does the typing and that's because she's lazy and she can just sit there with all the snacks! You've got to feed yourself! With *Vervoids*, we would write the script and then tear down the A40 on a Sunday morning, delivering it to the production office. Episode by episode."

Director Chris Clough told Jane that they were running a book in the *Doctor Who* office on 'whodunnit'. "When they received the script each week they were betting on who was the killer. He phoned us when they →

Above: Pip and Jane Baker in 1993. Photo © Marcus Hearn.

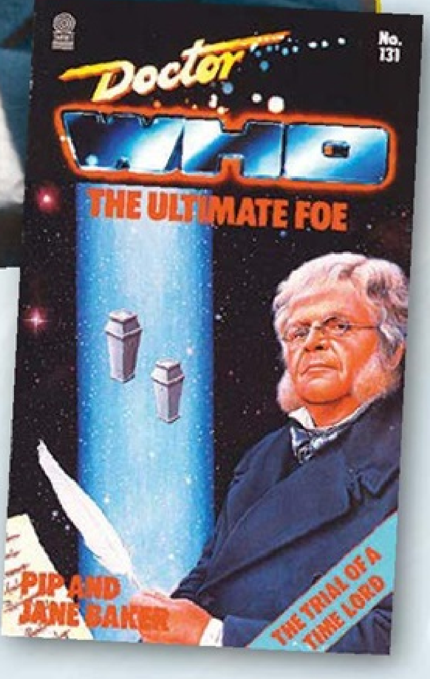
Left: The Bakers' novelisation of *The Mark and the Rani* was published in 1986.

Below left: Producer John Nathan-Turner and Colin Baker in costume as the Doctor on 10 January 1984.

Below right: Chris Clough directed Parts Nine to Fourteen of *The Trial of a Time Lord*.

Opposite page: The Master (Anthony Ainley) and the Rani (Kate O'Mara) in *The Mark of the Rani* (1985).

Opposite page right: Annotated camera scripts for *The Trial of a Time Lord* Parts Nine to Fourteen.



Above: Colin Baker as the Doctor and Geffrey Hughes as Mr Popplewick in a publicity shot for *The Trial of a Time Lord* (1986).

Right: The Bakers' novelisation of *The Trial of a Time Lord* Parts Thirteen and Fourteen was published as *The Ultimate Foe* in 1988.

Below right: A poster for the 1969 film *Captain Nemo and the Underwater City*.

Below circle: Robert Ryan, who starred as Captain Nemo in *Captain Nemo and the Underwater City*.

→ recieved script four to say, 'None of us have got it!'. It was satisfying that we had succeeded in what we'd meant to do. We had planted a lot of red herrings."

In the days before laptops, Jane used a manual typewriter. "We did start to look at buying a word processor," said Pip. "It's much easier, particularly if you're writing a *Doctor Who* book, for formatting lines and for page length. But we got the word processor instruction books and talked to 'experts' and we couldn't find anybody who could answer the questions we were asking."

The Bakers went to an unlikely source for technical support – the actor Geoffrey Hughes, who played Mr Popplewick in Parts Thirteen and Fourteen of *Trial*. "Geoff bought a word processor and when we were staying [with him] a few weeks ago he tried to teach me how to use it," said Jane. "Pip knew what was going to happen and that Geoff couldn't explain it to me!"

"Yes, I just sat and read a book," joked Pip. "Jane's got a touch. If anything is going to go wrong – washing machines, mixers – it does!"

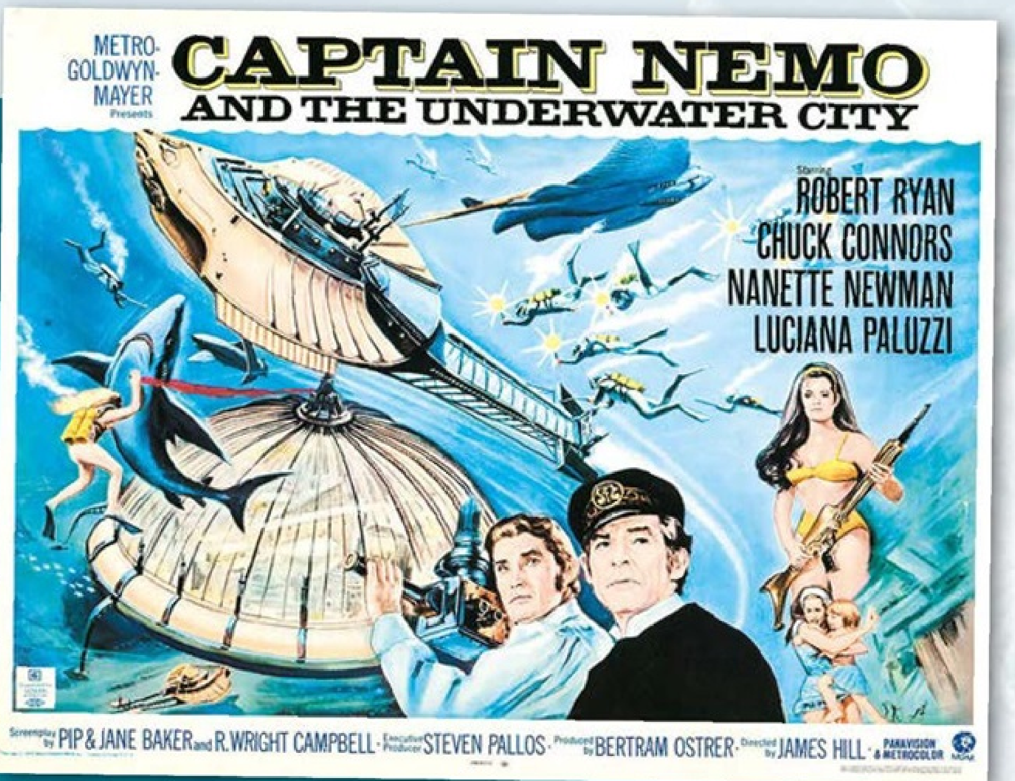
"There's another thing about having a word processor," said Jane. "When you're like us, you just throw things in the boot of the car. We wrote *Mark of the Rani* in Spain and you just can't take a word processor with you. When we were shooting *Mark of the Rani* [in 1984], John asked us to write for the next series. He talked about setting one on Gallifrey."

"There was a vague suggestion of a story," agreed Pip. "I don't know whether that would ever have happened. John said that it's years since we've been back to Gallifrey. But that series was cancelled and we hadn't started on any script. We haven't written a script for *Doctor Who* that hasn't come to fruition. All of the scripts we've been commissioned to write we completed, and they were filmed. One of these magazines reported that we'd written the script that had been rejected. That was untrue."

"We also saw that we had supposedly written a song and dance number to introduce Bonnie Langford in *Terror of the Vervoids*!" said Jane. 'What a strange idea, that a space whodunnit would witness a song and dance number!"

Jane said that "Most of the fans we've met have been lovely." Pip added that they were regularly written to by fans, as well. "They said that there were reports that we wanted to be script editors! That's something we've never wanted to be. We've had many options over the years to do this, but we're not interested. It's a hard enough job being a writer. If we created our own series, we wouldn't be able to write them all, but we would want script approval to make sure they were all of the same quality.

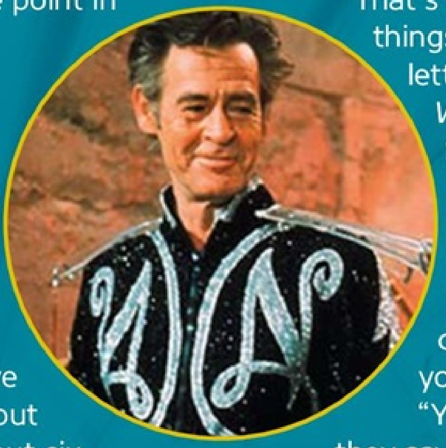
"Our craft is to make things look easy. Good acting, good drama and good dialogue needs a lot of rehearsal," Pip continued. "Nothing in real life happens and can be dramatically resolved within 25 minutes. It's all artificial. If you look at Ibsen you've got to understand how multi-layered it is, how simple the dialogue is, and the many


METRO-GOLDWYN-MAYER Presents
CAPTAIN NEMO AND THE UNDERWATER CITY
Starring
ROBERT RYAN
CHUCK CONNORS
NANETTE NEWMAN
LUCIANA PALUZZI
Screenplay by PIP & JANE BAKER and R. WRIGHT CAMPBELL · Executive Producer STEVEN PALLOS · Produced by BERTRAM OSTRER · Directed by JAMES HILL · PANAVISION & METROCOLOR

IT'S IN THE SYSTEM

"We've written films," Pip Baker mused at one point in our interview.

"*Captain Nemo and the Underwater City* was on television over the holiday [on 29 December 1987] and we've not got a cent out of it. It's gone out six or seven times. If that sounds hard, that's too bad – we're in the business to get paid. What we like about writing for television is getting the residuals!"



"That's one of the good things about getting letters from *Doctor Who* fans in the States," added Jane. "At least you know where it's been on and then you can check whether you've been paid!"

"You phone up and they say the cheque's in the post," complained Pip. "Or it's in the computer. There can be three months, nine months or two years, and they still say 'It's in the system.' You've got to have some satisfaction from this job. It's a tough job. It's more than just a pay cheque.

"It's a question of surviving," he concluded. "You're trapped in this skull for the rest of your days. You can't escape."

POLICE
TTC 699H
Z CARS

Far left: Bonnie Langford as Mel in *Terror of the Vervoids* (1986).

Above: Pip and Jane being interviewed for a documentary as part of the BBC DVD release of *The Trial of a Time Lord*.

Left: The Series 12 title card for *Z Cars*. This series included Pip and Jane's episode *Guilt*, which aired in 1978.

Below left: A Vervoid!

Below: Gary Downie's *Doctor Who Cook Book*, published in 1985.

> “WE SAW THAT WE HAD SUPPOSEDLY WRITTEN A SONG AND DANCE NUMBER TO INTRODUCE BONNIE LANGFORD IN TERROR OF THE VERVOIDS!”

things the opening scenes are doing. Hollywood actors like Bob [Robert] Ryan, who starred in *Captain Nemo and the Underwater City* [which Pip and Jane wrote], knew that characters need to develop. He needed to know what his development was and the changes that were coming in each scene. Dialogue must sound natural.”

Pip and Jane came to *Doctor Who* much later than most of their contemporaries, people like Terry Nation, Robert Holmes and Gerry Davis. In the meantime, they wrote several feature films and various episodes of other TV series. “There was a *Z Cars* we wrote [in 1977] called *Guilt*,” Jane pointed out. “About incest. It worked quite well. We had the couple at the end commit suicide, and we worked it up to such a state that, once it was exposed by one of the policemen, that was what was going to happen.”

It created controversy, Pip recalled. “We had a lot of people contacting us to say, ‘Why did you let them die?’ That was the point we were trying to make. The policeman was a good guy. But good intentions can be destructive. He wasn’t being malicious, he thought he was doing the right thing. But at the end, that was the point of the drama – you got so involved in the characters you didn’t want them destroyed.”

But in 1988, the Bakers were looking to the future rather than the past. “I think satellite will some day be a serious competitor in this country in making programmes,” said Pip. “The BBC and commercial companies are complacent. Whether it’s good or bad is beside the point. It’s going to happen. The establishment is very, very complacent. You’ve got such an unhealthy situation in this country. The producers are also the distributors. They don’t allow that in the States.”

Pip and Jane spent an entire afternoon with us, feeding us cakes and brewing us coffee. They were warm and funny, bantering back and forth with one other. They were interested in us, too, particularly in the fact that Saul was working in Cranfield University’s robotics laboratory. We met them one last time when they took a tour of the lab to seek inspiration for future projects. We returned their foodie favours with a lunch selected from *The Doctor Who Cookbook*.

The DOCTOR WHO
COOKBOOK
GARY DOWNIE
POLICE BOX

It’s hard to imagine Pip living his last years without Jane, who died in 2014. They were the perfect double act, starting and finishing each other’s sentences, just as they did when penning their elaborate *Doctor Who* dialogue by hand, ready for typing up by Jane. Thirty-two years on, it’s good to fulfil our side of the bargain, at last, and get their words into **Doctor Who Magazine**. **DWM**

NEW AGE TRAVELLERS

Writers Pete McTighe, Vinay Patel and Joy Wilkinson all worked on Series 11, contributing episodes that helped to change the programme forever. In the latest of our lockdown features, they interview each other about scripting the Thirteenth Doctor.

POLICE PUBLIC CALL BOX
Pete
Joy
CABIN
CABIN
Vinay

THE CALL

PETE McTIGHE The call. Tell me about the call.

VINAY PATEL: So, this is massively pretentious, but I swear to you it's true. I had literally *just* opened up a copy of *Arcadia* by Tom Stoppard. The first page is a wall of stage directions and my eyes went googly, then my phone started ringing and I put the book down. I still, to my shame, have not read *Arcadia*.

JOY WILKINSON: *Arcadia* is quite *Doctor Who* – playing with timelines. I mean, it's no *Girl in the Fireplace*, but I think you'd like it.

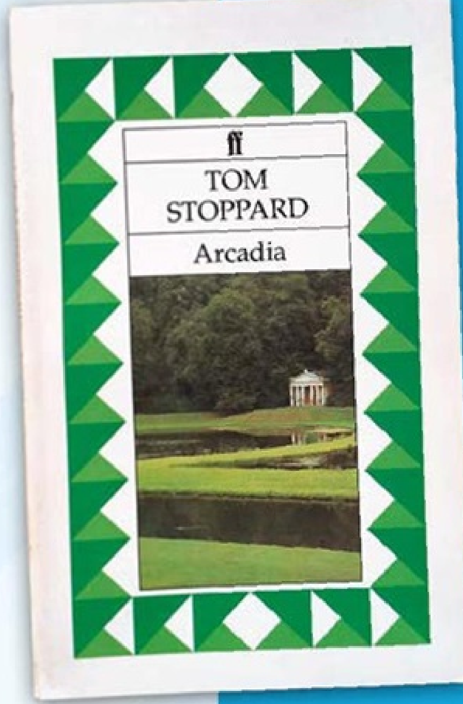
VINAY: It's also the name of the second Gallifreyan city so that's a good connection. Where were *you* when you got the call?

JOY: I was on the bus into Brixton and Chris [Chibnall] rang, saying he had to tell me now because it was going to be in the papers in the morning, that the show we'd been talking about in the abstract was in fact... *Doctor Who*! He swiftly followed that by saying I couldn't breathe a word to anyone. So I had to *really* stifle a squeal, and say something lame like "Great, thanks for letting me know" and then hang up and sit there, on this top deck full of people who had no idea that something momentous just occurred.

VINAY: My response was a super-nonplussed. "Oh, right." It was a similar thing to you in that I couldn't quite believe it, but my body seemed to respond by disassociating from my brain. I immediately said to my housemate, "I think I'm working on *Doctor Who*?" (My secrecy lasted about five seconds!) But he wasn't in the industry, so he just aid, "Sounds good, well done," and went back to work. And I had a lie down. Probably on top of *Arcadia*.

JOY: It was extremely out-of-body. And it's worth saying that the call was in no way the same as saying, "You're definitely getting to write for the show," because it might not have worked out. So it was both a truly thrilling call and a, "Yikes! Now I want this real bad and that's daunting." A call to adventure, if you will. How about you, Pete?

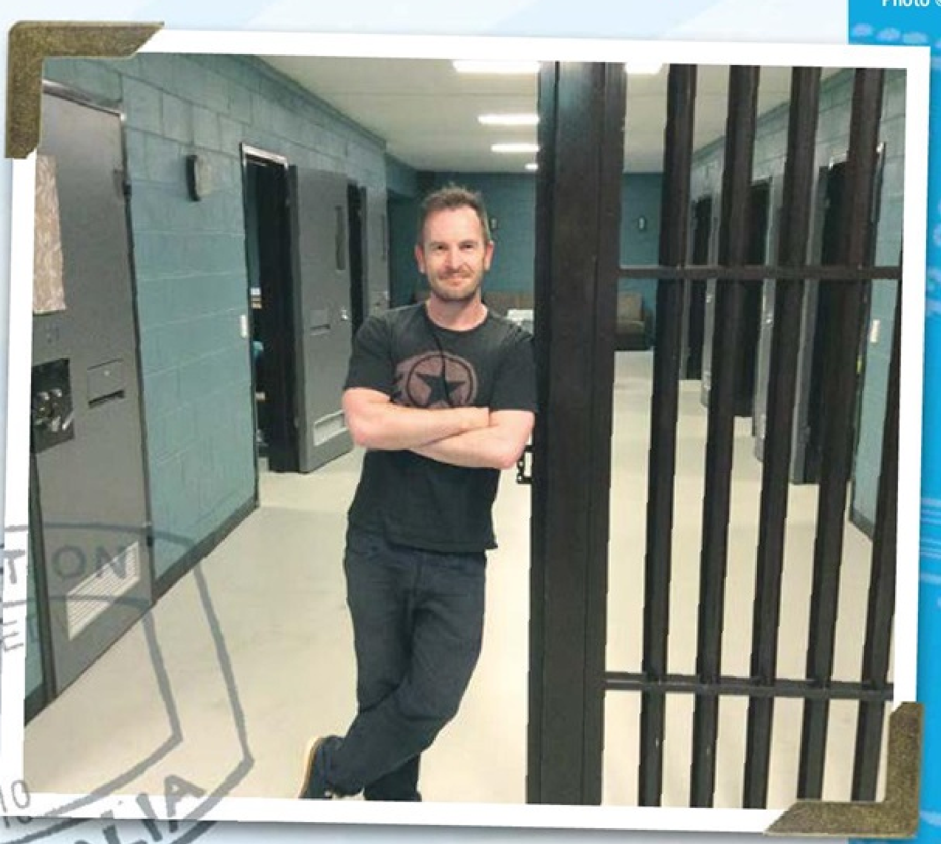
> **"WE HAD A LOVELY LONG SKYPE, WITH ME COMPLETELY OBLIVIOUS AS TO WHAT THIS WAS ABOUT." PETE McTIGHE**



PETE: I was in Australia, writing *Wentworth,* when I got an email out of the blue from Chris. He asked if we could Skype and chat about his upcoming show, which I presumed was some big ITV drama in the wake of *Broadchurch*. So we had a lovely long Skype, with me completely oblivious as to what this was about. And my office is *filled* with *Doctor Who* stuff, so behind me, in shot, was the entire **Doctor Who Magazine** collection, all the Target novels, various action figures, a film can of *An Unearthly Child* and an actual life-size Dalek! I asked him all about when he used to work on *Who*, and we ended the chat with him saying he couldn't tell me much about this secret show yet, but he'd be in touch soon.

VINAY: This is hilarious! Go on...?

PETE: He Skyped me back some time later and said, "So, it's going to be in the papers and I wanted you to hear it from me. The show I'd like you to work on is *Doctor Who*." I think the world *stopped* at that point. I remember laughing, while being horrified at what was in shot behind me. Then I had to go to the *Wentworth* set, and I was walking on air the whole time with this big stupid grin on my face. One of the actors thought I was drunk! →



Top: Vinay Patel, Joy Wilkinson and Pete McTighe in Sheffield for the premiere of *The Woman Who Fell to Earth* in 2018.

Above: The book Vinay was reading when he got the call about writing for *Doctor Who*.

Below left: The cast of *Wentworth* in 2018.

Below right: Pete on the set of *Wentworth*. Photo © Pete McTighe.

Lost Generation
Rizzle Kicks
PALOMA FAITH
STONE COLD SOBER
ALESSIA CARA
HERE

Above left: *Doctor Who* showrunner Chris Chibnall.

Above right: *Lost Generation* by Rizzle Kicks, *Here* by Alessia Cara and *Stone Cold Sober* by Paloma Faith were all tracks Chris used to convey the tone he wanted for Series 11.

Below left: The computer game *Wing Commander III*.

Below centre: "I thought, 'Just try to pretend you belong with these big shots,'" jokes Vinay.

Below right: Olivia Colman (as DI Ellie Miller) and David Tennant (DS Alec Hardy) on *Broadchurch*'s beach.

THE ROOMS

PETE: So that was the start of it. I flew back to London and that's when I met you guys – at that intimidating first session. The Lunch. A Secret *Doctor Who* Meeting in a room with a code word on the door and a table full of strangers. I had jet lag and it was completely surreal. Vin, I thought you were super-smart and very quiet. (That changed.) Joy, I thought you were hilarious and peak northern. What do you both remember of The Lunch?

VINAY: I was quiet because it was probably the most intimidating room I'd ever walked into in my life. I had studied Ed Hime's work at uni and I was aware you'd both done your own shows. I still didn't have a broadcast credit, so I thought, "Just try to pretend you belong with these big shots..." And then, er... I think I ended up going on an extended monologue about the brilliance of the *Wing Commander* games and the subtleties of Mark Hamill's performances. Sorry about that.

JOY: The two things I mainly recall – apart from Vin's nerdtastic monologue – are getting a CD with a playlist of songs that were the embryonic vibe for what Chris was envisioning...

PETE: He said that "Tracks 1 and 2 are about the companions (*Lost Generation* by Rizzle Kicks and *Here* by Alessia Cara), Track 3 is the Doctor (Paloma Faith's *Stone Cold Sober*)."

JOY: The other thing was that we had to write the essence of the show on a Post-It and we all put variations on "a brilliant guy in a blue box travels through space and time with his companions". And Chris turned it around and said it started with the companions and was all about their adventures with the Doctor. So already there was this brain shift, things sparking.

PETE: Some weeks later, we started the story rooms. Two main (top secret!) locations. One was near the *Broadchurch* Season Three shoot, and the other one was in London. Do you remember the very early story room, might have even been the first session, where I came in with a cold and infected *everybody*? There's a photo of us (with special guests David Tennant and Olivia Colman!) in that room, and the table is covered with tissues and Lemsip. When David Tennant came in, he kept trying to sneak looks at the plotting board. (David: "Iceland?! We never went to Iceland!" Me: "It's the shop.") I loved chatting to him about his time as the Doctor. He said he wished he'd worn the Doctor's glasses more often – if it were up to him, he would have kept them on all the time. I asked him what props he nicked. He didn't; he was gifted all the variations of his costume, plus a kit bag of stuff.

Speaking of special guests – Chris arranged for a few *Doctor Who* legends to chat to us and we spent some great afternoons grilling people. Apart from David, there was Russell T Davies (he loved dinging that bell that we had on the table: "Silence, McTighe!"), the lovely Ray Holman, James Strong and Andy Pryor. We all wanted to know Andy's stories about casting the Doctors. He told us how Chris Eccleston had brought his nasal hair-trimmer along to the audition to use as his sonic screwdriver prop, and then left it behind! Russell texted Chris Eccleston to tell him and he'd replied, "Keep it – maybe give it a wash." Oh, and Jodie popped in! Long before she was cast, just to say hi and see what we were doing.

JOY: She was with Olivia Colman and they were joking about wanting to play villains. No one knew that we had the new Doctor in our midst, it was all just scribbles on a whiteboard and we were still learning. We watched *Voyage of the Damned* with James Strong, which

WING COMMANDER III
Heart of the Tiger
ORIGIN Interactive Movie
A CHRIS ROBERTS GAME
15

a brilliant guy in a blue box travels through space and time with his companions

“NO ONE KNEW THAT WE HAD THE NEW DOCTOR IN OUR MIDST.” JOY WILKINSON

makes me feel like it was Christmas, but it wasn’t. That ep just fills you with Christmassyness!

PETE: I was coughing all the way through. I think that’s when I infected you all, when you were distracted by Kylie Minogue.

JOY: It was so helpful having that production perspective, from design to casting to direction, because apart from the TARDIS, everything is new in each episode and, while we had to dream without limits, ultimately everything we imagined had to be achievable within certain parameters. I found Ray’s talk about costume and the depth of character that he goes into profoundly inspiring. He mentioned that he particularly loved 17th-century costume, and I couldn’t tell him about my witches story yet, but I knew he was going to make it special.

PETE: We started breaking our first story on Vinay’s 30th birthday – with cake! It was the idea that ended up in a vineyard in Spain.

JOY: Which was an early prototype of *Fugitive of the Judoon*, if memory serves? It didn’t have a whiff of The Big Twist, but did involve a Zumba class so, you know, early days!

PETE: It was a dry run for our process, everyone working out how this was going to flow. The second episode we were breaking became *Kerblam!*, though I reworked it a lot later. There were some Season 12 ideas in those rooms too, including a very early version of *Orphan 55*. A big moment was when Chris told us he wanted to do a Rosa Parks story. I remember the beat of stunned silence in the room – and then, as we were plotting it, everyone feeling super-excited at how new and different it felt. That was a thrilling few days. There was such a buzz in that room; you could even feel it from outside. The other hotel guests were curious about what was going on – they must have felt waves of Artron energy emanating!

VINAY: I remember going out of the story room for lunch and bumping into my best friend from primary school. After the shock came the inevitable: “So what are you doing here?” He lived nearby, so that made sense. What the hell was *I* doing there? I’m a terrible liar so I blurted the not-so-subtle “Oh, something secret. Er, like… it’s really boring. But secret. Yeah. *Anyway I have to go now, have a nice life!*” After it was announced, I sent him a Facebook message saying, “So… that thing…”

THE WRITING

JOY: Did your understanding of the Doctor change from being a viewer to being a writer on the show?

PETE: I don’t think it changed at all, actually. Well, not the fictional Doctor. As for the show – I had slightly dreaded the fact that the show might become ‘work’ and skew my love for it somehow, but that never happened, not even a tiny bit. I still love it all. What were your feelings about the show before you were asked to work on it?

VINAY: Despite not having been the biggest *Doctor Who* fan in the world before writing on it, I think the moment I knew that this was the show I wanted to work for was when Chris said he wanted to make mainstream, hopeful work. →

Above left: Jodie Whittaker (as Beth Latimer) on location for *Broadchurch*.

Above right: “We had to dream without limits,” says Joy.

Below left: Kylie Minogue (as Astrid) and David Tennant (the Doctor) in a publicity shot for *Voyage of the Dammed* (2007).

Below right: Rosa Parks was played by Vinette Robinson in *Rosa* (2018).

Right: King James I was played by Alan Cumming in Joy's episode, *The Witchfinders* (2018).

→ I think it's essential to the human condition to be able to believe in a better tomorrow. It's the very reason someone who looks like me sounds like this and lives here. A belief that, somewhere, what seems impossible can happen. It can be a thing you can believe in. To work with a character that embodies that spirit felt invigorating, especially when a lot of drama – for good reasons – frames truth as the miserable. Hope is a necessary truth, as corny as that is to say.

JOY: The show was one of those constants for me, like family, so I watched it since I was little, but took it for granted a bit and was shocked when it stopped – and very happy when Russell T Davies brought it back. I never thought I'd get the chance to write for it, though. A friend said my writing would suit it, and I couldn't even process that as a possibility that would ever come to pass.

Their comment came back to me because Chris had an observation that the show could be a sci-fi structured like a thriller, written like a comedy, with the texture of a horror. That was a big lightbulb moment, because for *years* I'd been writing thrillers, comedies, horrors and sci-fis, and it confused people that my stuff wasn't all one tone and I felt things would have been easier if I had a simpler 'brand'. But suddenly here was this brilliant show where you were finally allowed to do all of them at once and it was a huge relief and a total pleasure.

Pete, you mentioned reworking your first episode – how did you change it when it became yours? I remember the bubble wrap being there, but when did you come up with the Kerblam Man?

PETE: I came up with the Postmen quite late in the day. For the early drafts, I chucked the kitchen sink in – there were monsters, robots, massive spaceship sequences. I'd pitched it as our *Force Awakens*, in that it was a big space-opera rollercoaster, and then had to take a reality check when we realised how many effects shots were in there. The story changed completely. We kept the setting and the bubble wrap – that was delicious and *had* to stay. Once we took my other monsters out it just didn't feel *Doctor Who*-y enough, so we decided to make more of the bots. That's when I had the brainwave about postman iconography.

VINAY: I remember reading your script, Joy, and immediately texting you and going, "That's brilliant!" and asking you to tell me how to write this *Doctor Who* thing. There's the King James reveal, which is epic, but also that scene where the Doctor gets in his head. That was so unexpected and potent. Pete, I remember reading yours and repeatedly thinking, "You're totally mad!", having no idea how they were going to film any of it and cackling at the bubble wrap and Twirly.

PETE: I was so in love with both of your scripts when I read them. Joy, your readthrough was hysterical! I remember everyone (especially Bradley Walsh) knocking it out of the park. Alan Cumming was filming in New York I think, so Shaun Dooley was reading in for King James.

JOY: Yes! The cast from *The Ghost Monument* came in to help, God bless them, and we all got pretty giddy, because they were squeezing it in between shooting scenes and suddenly they were in this very different world and really going for it, riffing new gags. What a treat! Brad was ace on set too. Even on a freezing stormy night up a muddy Welsh hill in February, he was keeping everyone entertained.

VINAY: I remember Chris telling me to take a moment to enjoy the filming. Because the rest of it is so intense and can be rough. This is where you as a writer are surplus. Much easier to take a moment when you're filming in southern Spain in the middle of June, admittedly.

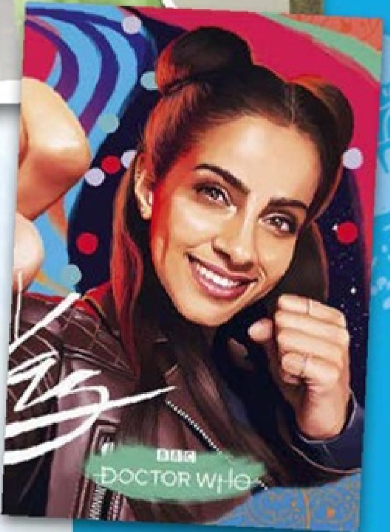
PETE: How about that very first readthrough, for episode one? So many people, it was insane. That was an exciting day, hearing the Doctor, Graham, Yaz and Ryan for the very first time.

JOY: Everyone was cracking up at Jodie's Tim Shaw lines, and then welling up when she finally said she was the Doctor. A real lump-in-throat moment that I still get watching the ep.

VINAY: Oh yes! In one of the big studio spaces. I remember us being walked through it for the first

Below: A Postman from Pete's episode, *Kerblam!* (2018).

Below inset: "For the early drafts, I chucked the kitchen sink in," says Pete.



> **“I REMEMBER CHRIS TELLING ME TO TAKE A MOMENT TO ENJOY THE FILMING, BECAUSE THE REST OF IT IS SO INTENSE.” VINAY PATEL**

time and thinking, “Wow, this is getting real,” then Jodie saying those words made my stomach flip with delight.

THE REVEAL

JOY: The announcement day was nuts. It was probably the only day of my life to which I could ever genuinely apply the term ‘phone blowing up’. How was that for you two?

VINAY: I remember getting a WhatsApp from Chris saying, “This is going to be announced via the magazine, so here’s a list of procedures for securing your social media.”

PETE: It was a mixture of things – exciting, utterly bizarre, a relief, and slightly stressful because lots of friends were shocked that I’d kept it secret. It was very strange (and still is) to see my name and photograph in a magazine that I’d bought every issue of since I was a little kid. My phone just exploded, and it was mad for about 24 hours. Lots of love pouring in, amidst the WHY DIDN’T YOU TELL MEs?!

JOY: How about when your ep went out? I watched it with my family and put my phone on airplane mode. I didn’t want to see anything that might do my head in, but my nieces found it scary and I was pleased with that.

VINAY: It was nerve-racking. It was the moment when all your cocky, big swing, ‘Yeah I know how this massively contentious topic should be handled’ attitude meets the casual (and not so casual) interest of millions of people. In what was one of the most surreal days of my life, my grandmother gave me my dead grandfather’s old broken watch that morning, not knowing anything at all about the plot [of *Demons of the Punjab*]. Then the Bush Theatre organised a screening and the whole cast of my play came, and I got to watch it surrounded by this makeshift family and I felt so safe and like all the time I spent on making that episode work was worth it.

PETE: Awww, that’s so lovely!

JOY: That is *bonkers* about the watch. Your grandmother has definitely been in the TARDIS and knows some deep secrets.

VINAY: My grandmother *is* a TARDIS. Her stories move back and forward in time at will. She is also very small on the outside but big-hearted on the inside. I got her to do a replica pose of the Yaz publicity image. Also, the watch, I am pleased to say, got fixed for free by the manufacturers and I wear it and think of that episode and my granddad. He was alive when I got the job, but died before the episode aired. He was always anxious about me going into the arts and I wish I’d got to point to that ep in a sort of ‘made it, ma!’ way, but alas… My one final bit of grandparent trivia is that the name of my Thijarians are my grandparents’ names backwards. They weren’t assassins (as far as I know…), but they sure have witnessed a lot.

BEYOND SERIES 11

JOY: Pete, was there anything you learnt on *Kerblam!* that changed how you approached *Praxeus*? Or did you feel you were effectively starting from scratch?

PETE: It felt a bit like starting from scratch – I think that’s what every *Doctor Who* episode is like, isn’t it? You have the same core characters (sometimes!), but it’s a new world and cast every week and they come with new problems to solve. *Praxeus* was a challenge structurally because of how we wanted to start it – almost midway through the story, with everyone scattered around the globe. It had a very different energy, dictated by that structure.

JOY: Vin, after taking on something as big as partition, I remember you wanting to do something lighter, which you totally pulled off tonally with the Judoon, but then – blimey, if it isn’t also this *major* episode in terms of lore!

VINAY: The best-laid plans blown apart by Monsieur Chibnall – ‘SURE you can have your knockabout fun but here is this massive twist to get in there’, ha-ha. →

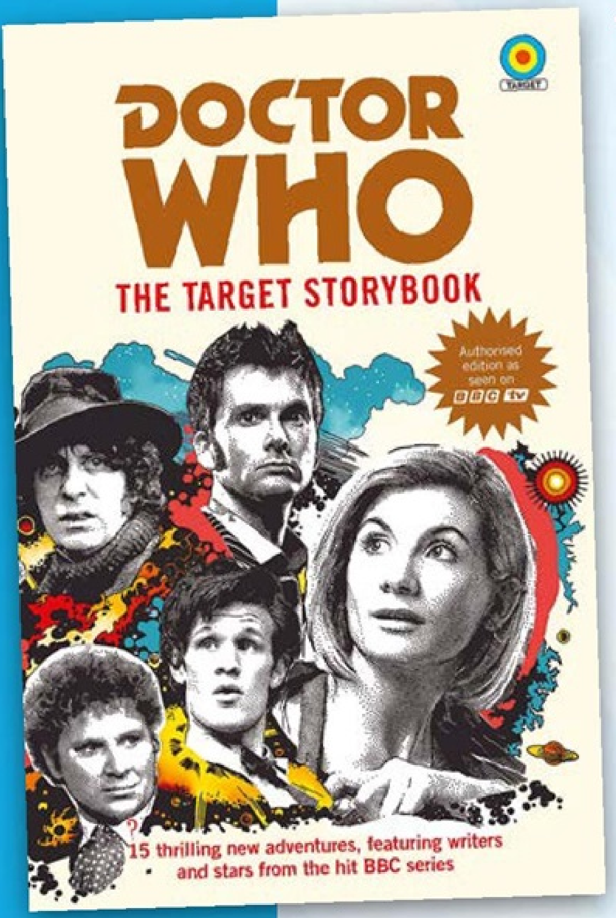
Top left: Location work for Vinay’s episode *Demons of Punjab* (2018) took place in Spain.

Top right: Vinay says watching his episode was “nerve-racking”.

Above: Vinay’s grandmother replicates Yaz’s publicity pose. Photo © Vinay Patel.

Below left: Pete’s Series 12 episode, *Praxeus* (2020).

Below right: The broken watch that appeared in *Demons of the Punjab*.


DOCTOR WHO
THE TARGET STORYBOOK
Authorised edition as seen on BBC tv
15 thrilling new adventures, featuring writers and stars from the hit BBC series

Above left: Joy and Vinay contributed chapters to *The Target Storybook*, published in 2019.

Above right: Becka Savage (Siobhan Finneran) in *The Witchfinders*.

Below: Sophie Aldred reprised her role as Ace in the trailer Pete wrote and directed for *Doctor Who: The Collection – Season 26*.

→ **JOY:** How about your expansion on *Demons* in the *Target Storybook* – had you already imagined that background for the characters?

VINAY: I read the email asking for stories while on my exercise bike and the idea came to me instantly, so I replied while cycling like an absolute goon. How did you come to write *Gatecrashers* – did you intend to make a standalone story?

PETE: And tell us what it's like reworking your story for the novelisation? Your own Target book! What a dream! What was that process like?

JOY: The editor suggested writing a short story related to *The Witchfinders*, but I wanted to do something different and I'm obsessed with teleporting so I pitched *Gatecrashers* as a standalone, albeit linked by coming straight after the TARDIS has left 17th-century Lancashire.

But I still had lots of thoughts on what might be involved in a wider look at *The Witchfinders*, so when they asked me about a novel, I was bang up for it. It was bliss to be able to expand on the story in ways that wouldn't be possible within an episode. It took on a life of its own and had some surprises for me, so I hope readers get swept up in it too when it comes out.

VINAY: So looking back now, what would you say your favourite part of your *Doctor Who* experience has been?

JOY: What I've found so rewarding is how personal the show is. Even though it's this huge institution that's been around since before I was born and will hopefully go on forever, there's a moment when you have to make it yours, put your heart into it and tell some version of your story through the Doctor and the gang. Every time it's a bit of us, but suddenly it's part of this much bigger universe that lots of people are collectively imagining. That's pretty amazing. I need to go back to my childhood self and tell her not to take the show for granted at all – there's a *lot* of love goes into it!

PETE: There really is. One of my fave *Doctor Who* experiences was the trailer I made for the Season 26 Blu-ray with Sophie Aldred. The budget was about 20p so it was love that got it made, and I think you can see that on screen. It's the same for the main programme – looking back at the 1960s, 70s or 80s episodes, even when the show is battling its biggest budget problems or wrangling its toughest scripts, the love for the show still shines through.

JOY: My other favourite thing is you guys – blergh, I know! But because we started so early and stayed on it all through post-production and beyond, work and play, on this extraordinary gig, it feels like we got to be companions in the TARDIS, going on adventures together. It was wonderful to share it with you and to have all our DNA bound up in different parts of the series. And Ed's and Malorie's, of course, and most of all Chris' – and all the brilliant team!

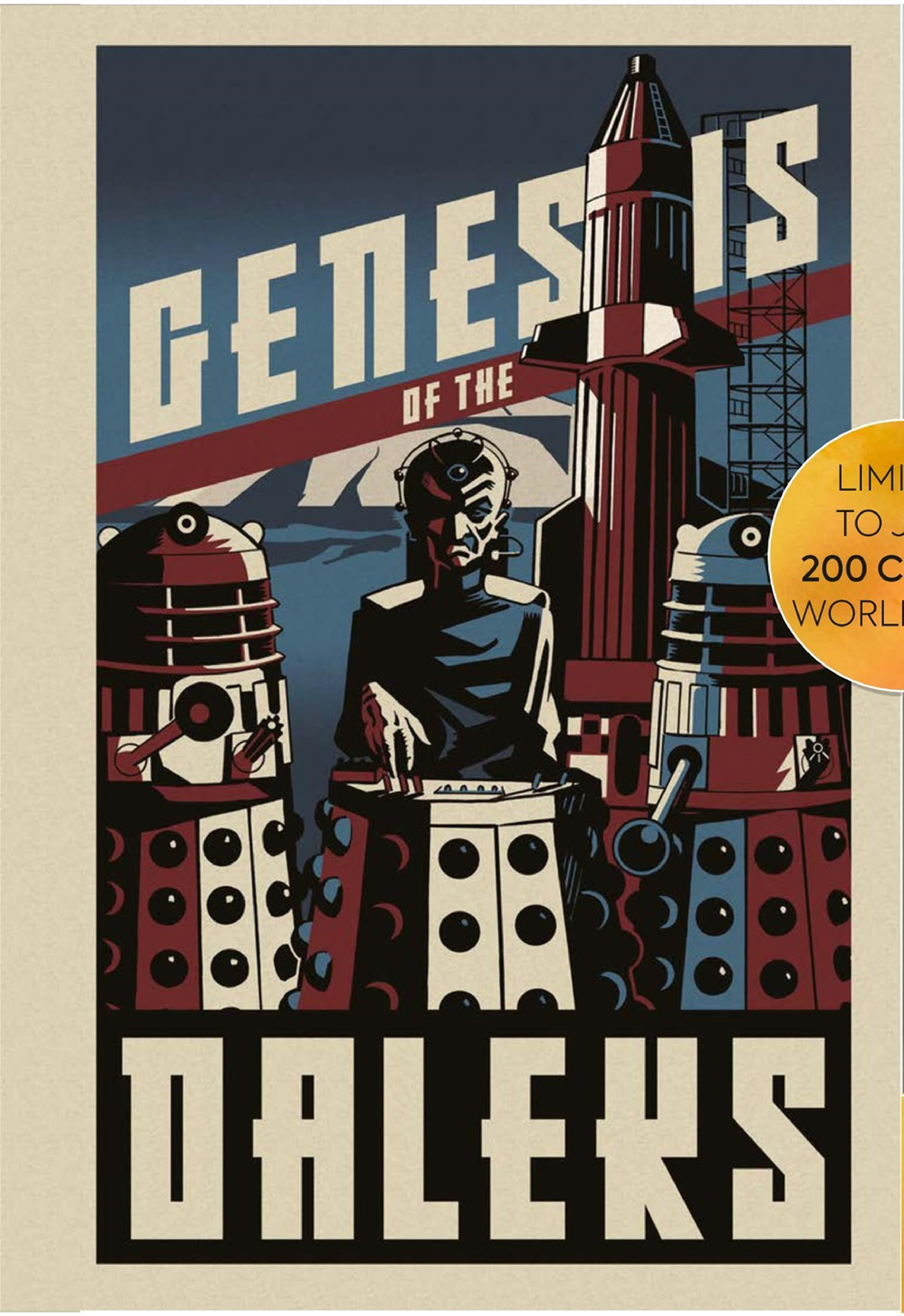
PETE: Oh, that's so true. Sharing this lovely, mad experience has been so joyous. Because it was secret for such a long time, the process forced a kind of intensity onto our friendship that I'd never really had before. I love working with the whole team and that starts from the top down – right from the get-go, Chris and Matt [Strevens] set the tone. Chris has been so generous and is so talented. I admired his work from afar and am really lucky to work with him.

VINAY: That reminds me of when I was struggling early on. I felt like a fraud. I felt swamped. We were getting a train from Cardiff to London and I asked Chris how he managed to juggle doing so much and stay nice and sane and A Good Human Being and he quipped about never sleeping. Later, he sent me a long message saying he didn't give that question the answer it merited and that actually what gave him the energy was working on something he loved with people he admired. I'm grateful that *Doctor Who* gave me the opportunity to meet, admire, and hopefully continue to work with you both. **DWM**

BBC

DOCTOR WHO

A NEW RANGE OF HIGH-QUALITY GICLEE ART PRINTS
PRINTED ON 310GSM HAHNEMUHLE GERMAN ETCHING STOCK


GENESIS
OF THE
DALEKS

THE WOMAN WHO FELL
TO EARTH

LIMITED
TO JUST
200 COPIES
WORLDWIDE

TOMB
OF THE
CYBERMEN

USE PROMO CODE
DWMAG12 TO GET
12% OFF YOUR ORDER

GET YOURS TODAY AT eaglemoss HERO COLLECTOR bit.ly/DWArtPrints

BBC, DOCTOR WHO, TARDIS, DALEKS and CYBERMAN (word marks and logos) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996.
Doctor Who logo and WHO insignia © BBC 2018. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. Licensed by BBC Studios.

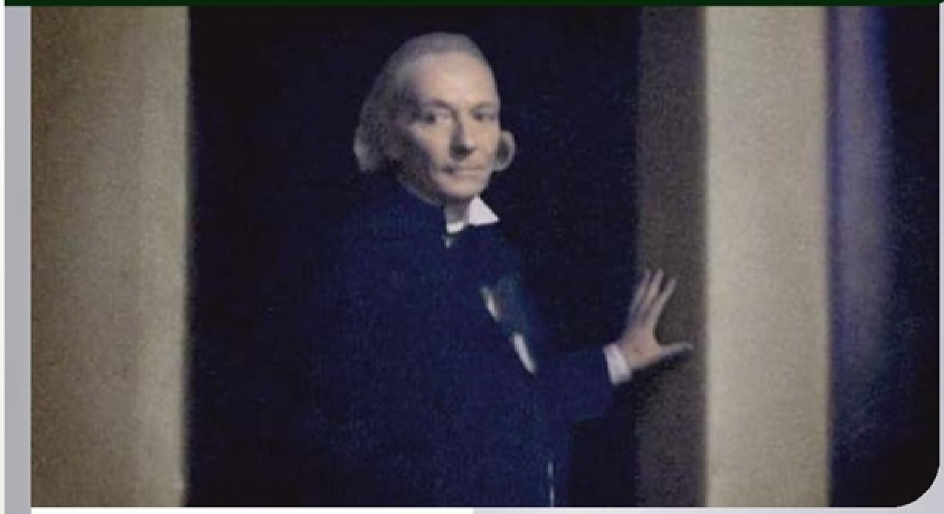
The WORLD CUP of the FIRST DOCTOR

Thirty-two First Doctor stories – but only one can lift the trophy in a World Cup-style knockout tournament, hmm?

Feature by **ALAN BARNES**

Following on from last year's Third Doctor and Dalek-themed contests, **@DWMtweets** recently ran several successive Twitter polls pitching First Doctor adventure against First Doctor adventure – many of which gathered well over 2,000 votes. The winner is revealed on page 49 – but here's how it got to the top…

QUALIFYING ROUND



WINNER
The Day of the Doctor (46%)
ELIMINATED
The Doctor Falls (33.9%)
The Name of the Doctor (20.1%)

William Hartnell played the First Doctor in 29 televised adventures, with Richard Hurndall and David Bradley filling Hartnell's shoes in two more, making 31 major appearances of the character in total – which left one place to be filled in the main draw…

Excluding flashbacks, the First Doctor has made several small but significant appearances in other adventures, three of which battled it out in a qualifying round: being prompted to steal his TARDIS on Gallifrey in *The Name of the Doctor* (2013), marshalling his other incarnations at the last in *The Day of the Doctor* (2013), and emerging from the Antarctic snows to meet his Twelfth incarnation in the cliffhanger ending to *The Doctor Falls* (2017).

Ultimately, his fleeting appearance (voiced by John Guilor) in the 50th anniversary adventure won through to the main draw. Still, the significance of that *Name of the Doctor* moment, in which latterday companion Clara advised him to TWOC the TARDIS with a dodgy navigation system, on the grounds that he'd have much more fun, was appreciated by many: "I think the use of the First Doctor in *The Name of the Doctor* is the most clever and helps the story most," commented voter **@littlesmegger**.

GROUP STAGE

GROUP A
WINNER
The Web Planet (43.2%)
RUNNER-UP
The Myth Makers (34.4%)
ELIMINATED
The Savages (12.9%)
The Smugglers (9.4%)

GROUP B
WINNER
The Aztecs (34.9%)
RUNNER-UP
The Daleks' Master Plan (33.9%)
ELIMINATED
The Day of the Doctor (26.1%)
The Crusade (5.1%)

GROUP C
WINNER
The Mutants, aka The Daleks (49.2%)
RUNNER-UP
The Five Doctors (27.1%)
ELIMINATED
100,000 BC, aka An Unearthly Child (12.6%)
The Celestial Toymaker (11.2%)

GROUP D
WINNER
The Dalek Invasion of Earth (64.7%)
RUNNER-UP
The Keys of Marinus (14%)
ELIMINATED
Twice Upon a Time (13.2%)
Inside the Spaceship, aka The Edge of Destruction (8%)

GROUP E
WINNER
The Time Meddler (58.7%)
RUNNER-UP
Marco Polo (22.4%)
ELIMINATED
The Rescue (11.1%)
The Sensorites (7.7%)

GROUP F
WINNER
The Tenth Planet (58.2%)
RUNNER-UP
The Massacre of St Bartholomew's Eve (21.3%)
ELIMINATED
The Space Museum (12.8%)
Planet of Giants (7.6%)

GROUP G
WINNER
The War Machines (48.1%)
RUNNER-UP
The Three Doctors (36.1%)
ELIMINATED
The Ark (12.1%)
Galaxy 4 (3.7%)

GROUP H
WINNER
The Romans (34.4%)
RUNNER-UP
The Chase (33.7%)
ELIMINATED
The Gunfighters (16%)
The Reign of Terror (15.9%)

As is now traditional, we put the titles of the final 32 into a TARDIS tin, to draw eight randomly chosen groups of four. Only the top two from each group went through to the knockout stage… which, in Group A, meant that *The Web Planet* (1965), featuring the ant-like Zarbi, plus *The Myth Makers* (also 1965), set at the end of the Trojan War, won through. “Web Planet stans REPRESENT!” said **@Silhouetters69**, apparently pleased. For **@waltydunlop**, this was the toughest group of the lot – “but I couldn’t not vote for *The Web Planet*. Ambitious beyond all common sense, utterly alien, weird, occasionally ludicrous, but it achieves a wonderful hallucinatory grandeur. It’s so damn *odd*.”

Not everyone was so forgiving. “Oof, what a blow to see *The Web Planet* beating *The Myth Makers* and *The Savages* by such a huge margin – both real classics →

“*The Web Planet* achieves a wonderful hallucinatory grandeur. It’s so damn *odd*.” @WALTYDUNLOP

Top left: A Menoptra in *The Web Planet* (1965).

Top right: The Doctor (William Hartnell) with Odysseus (Ivor Salter) and Agamemnon (Francis De Wolff) in *Temple of Secrets*, the first episode of *The Myth Makers* (1965).

Above right: The Doctor with Jano (Frederick Jaeger) in *The Savages* (1966).

→ in my opinion!” remarked **@DisapprovingOwl**, disapprovingly. Others pointed out that three of the stories in this group were currently missing from the BBC archive: “The irony of a story I wish I couldn’t see beating three infinitely better stories I can’t,” mused **@davidgardom**.

There were particularly close contests in Groups B and H – and in both cases, an historical bumped a time-and-space-traversing Dalek saga into second place, with *The Aztecs* (1964) triumphing over the 12-part epic *The Daleks’ Master Plan* (1965) in the first, and *The Romans* (1965) conquering *The Chase* (1965) in the second. Other historicals in these two groups fared less well, with fans of *The Gunfighters* (1966) having their hopes shot down in Group H. “Nooooo!” wailed **@Kimota**. “*The Romans* and *The Gunfighters* in the same 1st round group! This poll is *Sophie’s Choice* right out of the gate!” For **@mrmatthewwest** the choice was simple: “*Gunfighters*. Always.” **@JohnPKelly78** was appalled to see *The Chase* beating both *The Gunfighters* and the French Revolution-set *The Reign of Terror* (1964): “Have these voters actually *seen The Chase*??” Of course they had: “Hywel Bennett in silver face paint and a swimming cap, Frankenstein, Dracula, the Mary Celeste, Mechonoids and Steven Taylor with a teddy bear. No contest,” insisted **@TonyBirdLondon**.

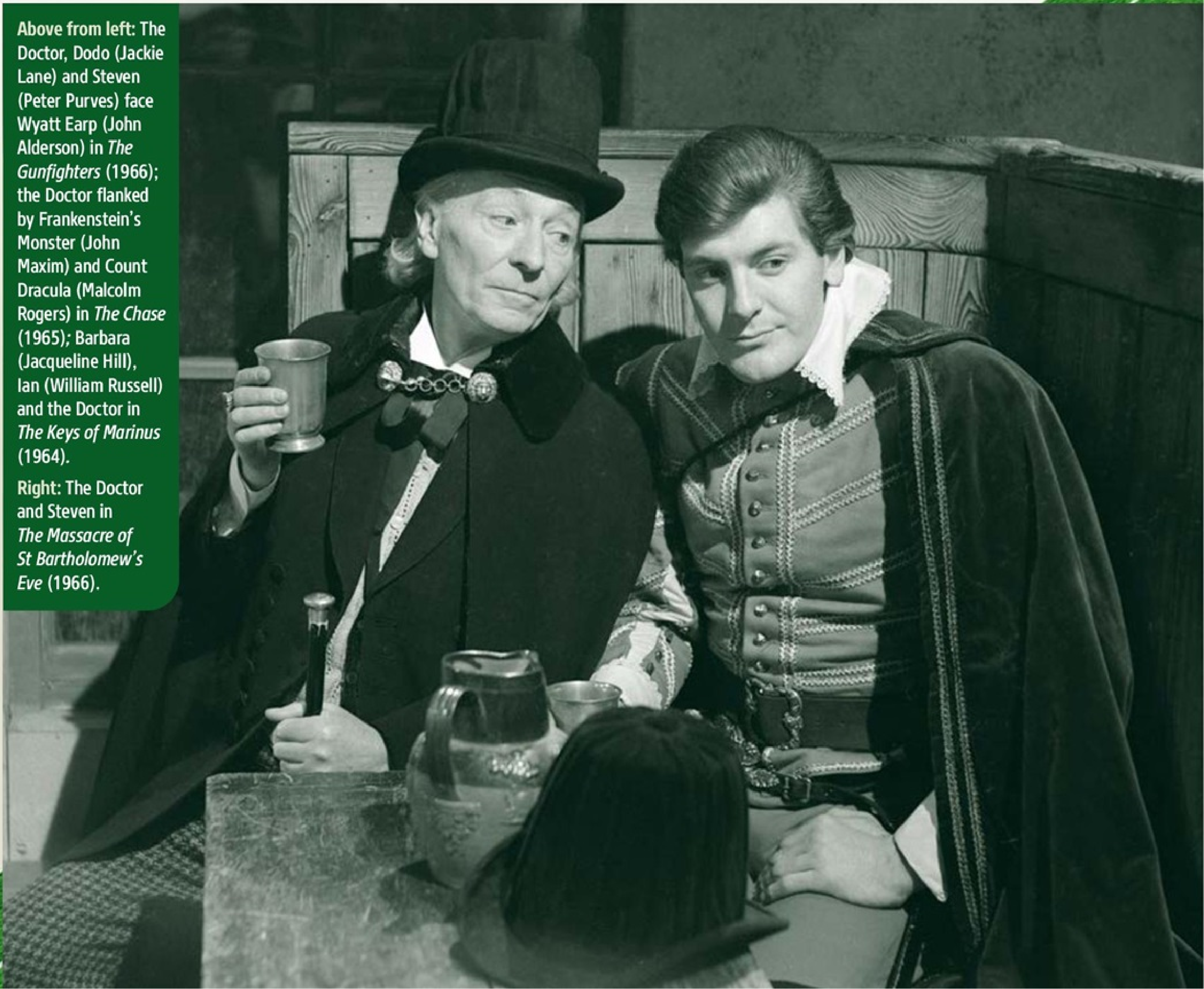
The first two stories of all were drawn together in Group C. Whereas the debut Dalek serial took nearly half of the votes, the series’ opening adventure struggled to reach one-eighth of the poll – dumped out in favour of the 20th anniversary celebration *The Five Doctors* (1983). **@Si_Hart** wrote: “The first story has an incredible first episode, followed by some of the most visceral, dirty, grim and real episodes ever. Those cavemen episodes are so underrated.” For **@AndrewCurnow**, it was a tough call: “*An Unearthly Child* is probably the ‘better’ story, gritty, uncompromising, played throughout with total conviction. But *The Daleks* is… I think maybe familiarity sometimes breeds contempt, and I forget just how good it is… I’m voting pepperpots.”

The Daleks’ first return appearance exterminated the opposition in Group D, too, with *The Keys of Marinus* (1964) only just squeaking past *Twice Upon a Time* (2017), featuring David Bradley’s version of the First Doctor. “I actually love *The Keys of Marinus*,” insisted **@KellyGriner**. “It’s one of my guilty pleasures when I have a weekend at home alone.” **@planetphoton** thought much the same: “*Keys of Marinus* for me. Yes, it is a little patchy, but its choc-full of good sci-fi ideas and the Voord are weird and disturbing (and a little sexy).” Whatever floats your boat…

The second biggest win in the poll was scored, perhaps surprisingly, by the 1066-set *The Time Meddler* (1965) – which easily topped Group E, with the seven-part trek of *Marco Polo* (1964) some way behind. “This was the ‘group of death’ for me,” reckoned **@mysteriesahoy** – who “plumped for *The Time Meddler* because I could rewatch it endlessly”. Similarly, **@laurissy92** “went for *Time Meddler* because you’ve got to love the Monk”.

There were clear wins for two late classics in Groups G and F – Swinging London thriller *The War Machines* and William Hartnell’s swansong, the Cybermen-introducing *The Tenth Planet* (both 1966). Runner-up in F was the ultra-grim *The Massacre of St Bartholomew’s Eve* (1966), set in 14th-century France. “As much as I love the Cybermen, for me it has to be *The Massacre*,” said **@dmwilson73**. “Don’t think the series touched on religious prejudice like this until *Demons of the Punjab* [2018].” **@pipmadeley** voted for the historical, too: “The audio is incredibly atmospheric and Peter Purves gives a genuinely compelling performance as Steven’s situation becomes increasingly desperate.” **@blackwoodpro** called it his favourite story ever: “I’d happily burn most other stories to get this one back. **@purves_peter** at his best leading a terrific cast through a tremendous script.”

Which, in fact, prompted none other than **@purves_peter** himself to respond: “Thank you… you can see why it is my favourite story too.” **DWM**



Above from left: The Doctor, Dodo (Jackie Lane) and Steven (Peter Purves) face Wyatt Earp (John Alderson) in *The Gunfighters* (1966); the Doctor flanked by Frankenstein’s Monster (John Maxim) and Count Dracula (Malcolm Rogers) in *The Chase* (1965); Barbara (Jacqueline Hill), Ian (William Russell) and the Doctor in *The Keys of Marinus* (1964).

Right: The Doctor and Steven in *The Massacre of St Bartholomew’s Eve* (1966).

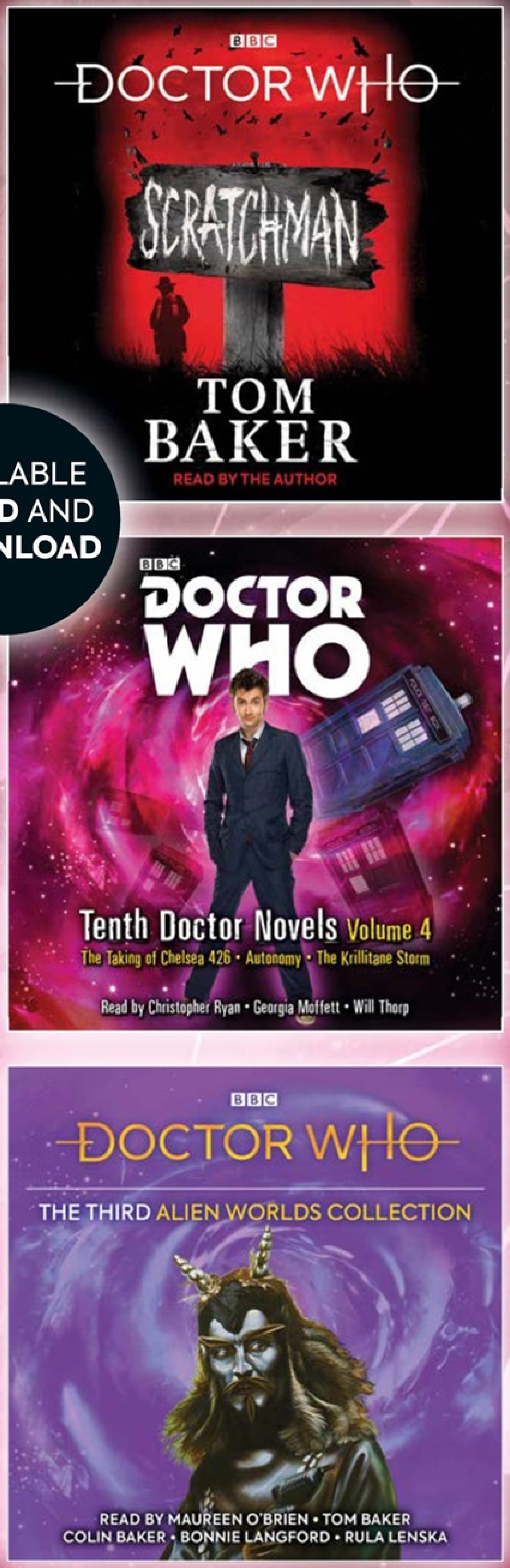
BBC

DOCTOR WHO

Get your essential adventure kit!

BBC
DOCTOR WHO
THE DALEK COLLECTION
READ BY WILLIAM RUSSELL • PETER PURVES
JEAN MARSH • JON CULSHAW • NICHOLAS BRIGGS
30
30

AVAILABLE ON **CD** AND **DOWNLOAD**


BBC
DOCTOR WHO
SCRATCHMAN
TOM BAKER
READ BY THE AUTHOR
BBC
DOCTOR WHO
Tenth Doctor Novels Volume 4
The Taking of Chelsea 426 • Autonomy • The Krillitane Storm
Read by Christopher Ryan • Georgia Moffett • Will Thorp
BBC
DOCTOR WHO
THE THIRD ALIEN WORLDS COLLECTION
READ BY MAUREEN O'BRIEN • TOM BAKER
COLIN BAKER • BONNIE LANGFORD • RULA LENSKA

Over 300 Doctor Who audiobooks available to listen to from the safety of your own TARDIS.

Available in CD and download, online and on the high street

Available at amazon.co.uk audible an amazon company

Amazon, the Amazon logo and Amazon.co.uk are registered trademarks of Amazon EU SARL or its affiliates. BBC logo © BBC 1996. Doctor Who logo ™ & © BBC 2018

KNOCKOUT STAGE

To make it to the quarters, the top 16 stories competed against one another in a series of bruising head-to-heads...

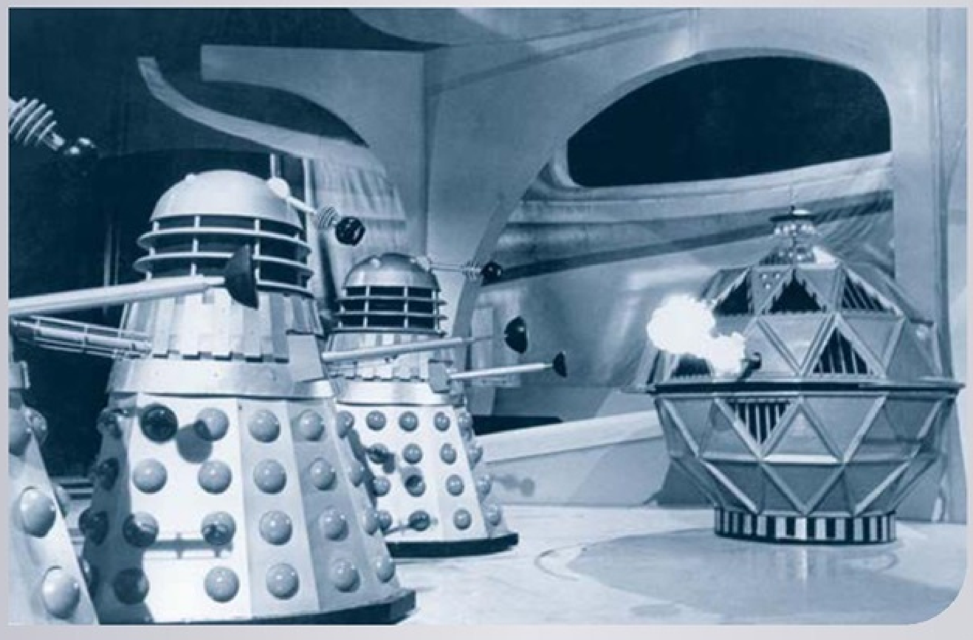
Feature by **ALAN BARNES**

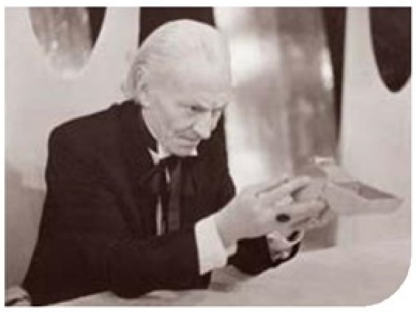
The knockouts proved to be a stage too far for the weird denizens of webbed planet Vortis, steamrollered by supervillain Mavic Chen and his metallic co-conspirators. “*Daleks’ Master Plan* only has three surviving episodes,” claimed **@SKiiZZ**, “but their sum is far greater than *Web Planet*. *WP* is a failed attempt to ‘use television’. A spectacular failure, but a failure none the less.” For **@pipmadeley**, this match amounted to “Over two hours of bleeping, creaking and Les Structures Sonores vs the Terry Nation/Dennis Spooner/Douglas Camfield juggernaut. No contest.”

Writer Terry Nation again triumphed in Match 2 – but he was bound to, with two of his scripts up against one another. Ultimately, the Daleks of planet Skaro exterminated the Voord of planet Marinus. In Match 6, the massed onslaught of Nation’s *Dalek Invasion of Earth* (1964) was too much for Terrance Dicks’ 20th anniversary extravaganza *The Five Doctors* (1983) – with its single, solitary Dalek.

There was less good news for the Daleks’ creator in Match 4, however – when *The Chase* (1965) was chased off the pitch by supercomputer WOTAN and its assembled War Machines. “Trundling metal boxes v trundling metal boxes. Evenly matched in one sense...” mused **@AndrewCurnow** – but “in another sense, *The Chase* is complete bobbins so I’m going *War Machines*.” **@TardisTime2** disagreed: “WOTAN vs Mechonoids is a very hard choice... will have to go with *The Chase* for beautiful Ian and Barbara finale.” In the end, the magic of London 1965 wasn’t enough to beat London 1966...

The Massacre... (also 1966) was itself slaughtered in Match 3, with *The Time Meddler* (1965) taking the biggest proportion of votes of any match in the knockouts (a 4-1 victory, effectively). Two history-set





MATCH 1
Group A winner
v Group B runner-up
WINNER
The Daleks’ Master Plan (77.4%)
ELIMINATED
The Web Planet (22.6%)

MATCH 2
Group C winner
v Group D runner-up
WINNER
The Mutants, aka *The Daleks* (77.6%)
ELIMINATED
The Keys of Marinus (22.4%)

MATCH 3
Group E winner
v Group F runner-up
WINNER
The Time Meddler (82.1%)
ELIMINATED
The Massacre of St Bartholomew’s Eve (17.9%)

MATCH 4
Group G winner
v Group H runner-up
WINNER
The War Machines (63.7%)
ELIMINATED
The Chase (36.3%)

MATCH 5
Group B winner
v Group A runner-up
WINNER
The Aztecs (78.3%)
ELIMINATED
The Myth Makers (21.7%)

MATCH 6
Group D winner
v Group C runner-up
WINNER
The Dalek Invasion of Earth (74%)
ELIMINATED
The Five Doctors (26%)

MATCH 7
Group F winner
v Group E runner-up
WINNER
The Tenth Planet (64.8%)
ELIMINATED
Marco Polo (35.2%)

MATCH 8
Group H winner
v Group G runner-up
WINNER
The Romans (50.5%)
ELIMINATED
The Three Doctors (49.5%)

adventures were drawn in Match 5, too – in which *The Aztecs* (1964) scored a similarly decisive win over *The Myth Makers* (1965), despite vocal support for the latter at every stage. "*The Myth Makers* is funny, clever and glorious," said **@Si_Hart**, "then spins on a sixpence to become grim and dark and a bloodbath in the final episode. Wonderful story." **@chrismeredith41** loved both, but picked *Myth Makers*, too: "It's the sixties *Blackadder*. Very witty and tragic."

The Doctor's journey to Cathay in the company of a certain Venetian explorer was another victim of the knockouts, notwithstanding the many advocates for *Marco Polo* (1964) – including **@SiHunt1234**, who alluded to the fact that the film prints are currently absent from the archive: "*Marco Polo* is a wonderful, lyrical script, marvellous even just on audio. But what a shame we can't see the fantastic sets and costumes too!" Sentiments echoed by **@blackwoodpro**: "Epic in the traditional and every other sense. Wish someone could find these episodes."

> **"Marco Polo is a wonderful, lyrical script, marvellous even just on audio." @SIHUNT1234**

The tightest match by far was the last – in which the high farce of *The Romans* (1965) won out over the tenth anniversary get-together *The Three Doctors* (1972-73) by just a single percentage point.

"This shouldn't even be close," reckoned **@Kimota**. "*The Romans* is one of Hartnell's best performances in the entire series, genuinely twinkling with glee at his historical exploits..." The closeness of the vote surprised **@LukeOverthinks**: "*The Romans* should be knocking this out of the park. Whatever you think of *The Three Doctors* overall it's not a great story for the First Doctor. *The Romans* is Hartnell at the peak of his powers, all the companions get their own subplot and the guest cast are all fantastic." **@Prof_Quiteamess** was even more direct, asking how *The Romans* could "*just* beat a story in which Hartnell has less than half as many lines as [Sergeant] Benton? Re-education camps are required!" **DWM**

Opposite page above inset: Richard Hurndall as the First Doctor and Carole Ann Ford as Susan in *The Five Doctors* (1983).

Opposite page below: Invading Daleks challenge Mechonoids in *The Chase* (1965).

Top left: William Hartnell, Patrick Troughton and Jon Pertwee in a publicity shot for *The Three Doctors* (1972-73).

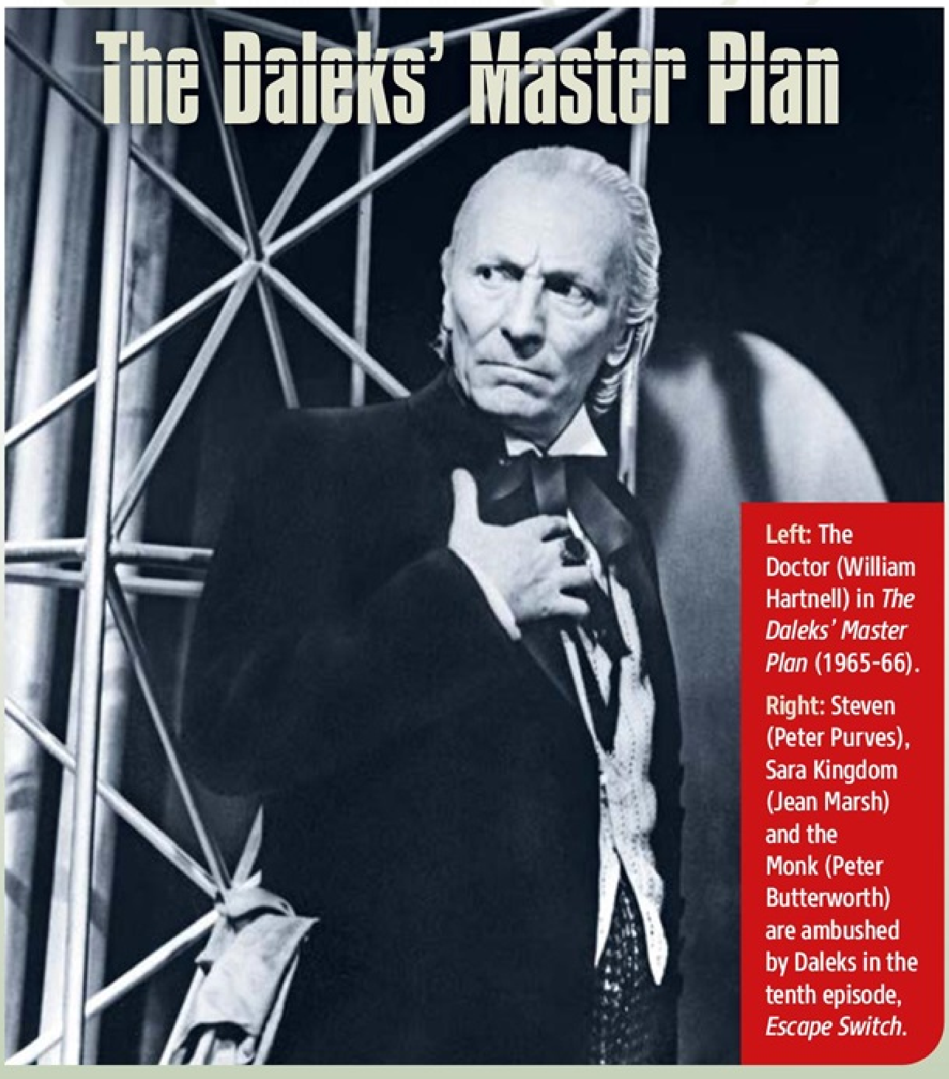
Top right: The Doctor (William Hartnell) and Vicki (Maureen O'Brien) in *The Romans* (1965).

Right: Marco Polo (Mark Eden), Susan, the Doctor, Ian (William Russell) and Barbara (Jacqueline Hill) in *Marco Polo* (1964).

QUARTER FINALISTS

These are six of the stories that scored enough votes to reach our quarter finals. What sets these apart from most of the other serials produced between 1963 and 1966?

The Daleks' Master Plan



Left: The Doctor (William Hartnell) in *The Daleks' Master Plan* (1965-66).

Right: Steven (Peter Purves), Sara Kingdom (Jean Marsh) and the Monk (Peter Butterworth) are ambushed by Daleks in the tenth episode, *Escape Switch*.

With *The Daleks' Master Plan* we find *Doctor Who* entering its third year, hugely popular yet still restlessly searching for fresh ground. In addition to returning to the Dalekmania well, this serial is a new type of story for *Doctor Who*, with Terry Nation and Dennis Spooner drawing on Hitchcock films and Cold War thrillers but transplanting them into a Buck Rogers setting. The Taranium Core, essential to the Master Plan, is the MacGuffin that leads to a relentless chase across space and time.

With the bonus of visits to Earth's history, comedy interludes (including a cricket scene that's startlingly similar to the one in Douglas Adams' *Life, the Universe and Everything*), and interference from a rival Time Lord (the Monk, the series' first-ever returning villain), *Master Plan* seems like it's trying to be all of *Doctor Who* at once. It's sometimes accused of being overlong – yet modern serialised drama routinely stretches a single narrative over five hours or more, adding set-pieces and shock moments along the way. In that context, it's not that long at all.

Previously the Daleks' ambitions had stretched to regaining control of their own planet, conquering Earth and pursuing a vendetta against the Doctor. The unprecedented 12-episode duration of *Master Plan* demands a grander scale, so they plot to invade an entire *galaxy*. In the process it establishes the Daleks as we know them today – the universe-spanning menace who fought the Time War and tried to detonate the Reality Bomb. So for a modern audience, it feels very *right*. This is how Daleks *should* be. **EDDIE ROBSON**

The War Machines

Far left: WOTAN's influence extends to the streets of London in *The War Machines* (1966).

Left above: The Doctor confronts one of the machines in Episode 3.

Left below: Ben (Michael Craze) and Polly (Anneke Wills) meet for the first time at the Inferno nightclub in Episode 1.

The War Machines are a threat from the cutting edge of 1966. Their controller, rogue computer WOTAN, co-ordinates them through the phone lines of its base in the newly completed Post Office Tower. In effect, by using the internet.

But in 1966 the internet was theoretical. Even ARPANET, the US military's proto-internet, only became operational in 1969. Such a menace, in a contemporary setting, demands a level of verisimilitude unprecedented in *Doctor Who*, which new director Michael Ferguson supplies. He opens with a mix of high establishing shots conveying scale, silent location film to integrate the characters, and studio VT for dialogue. All of it quick-cut together, live, during studio recording. Suddenly *Doctor Who* is grounded. Later, the same techniques create a palpable sense of a real place under threat, as WOTAN's machines patrol the streets of London.

In 1966 *Doctor Who* often rationed William Hartnell's appearances, but here he's the energetic centre of his own series again. Whether hobnobbing with scientists, taking charge of the army or appearing incongruously at a nightclub, he's at home and he's in control. The scene where he stands alone, fiercely staring down a War Machine, is one of any Doctor's finest moments.

Yet the story doesn't belong to him. It belongs to Ben and Polly, pop-star beautiful both, who meet, then flirt, across the class divide in that nightclub. As the story's representation of Swinging London, they're just as important as its white-heat technology, Ferguson's technical mastery or Hartnell's quicksilver presence. **JAMES COORAY SMITH**

The Aztecs

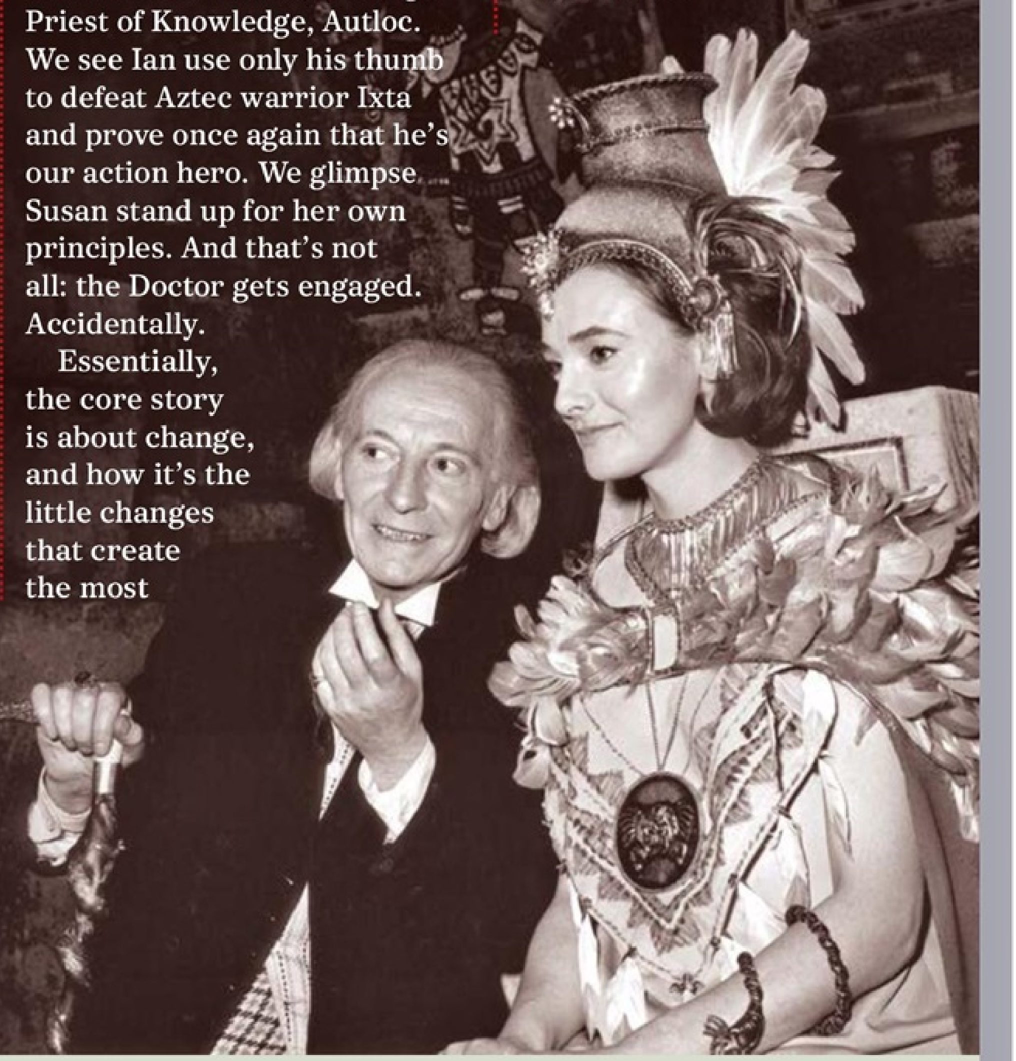
With *Marco Polo* lost, *The Aztecs* became to many viewers the 'first' pure historical story. It packs a punch even now, and without an alien in sight. If anything, our heroes are the aliens.

On arriving in 15th-century Mexico, schoolteacher Barbara Wright is mistaken for the reincarnated goddess Yetaxa. Believing that she can avert their terrible fate at the hands of the Spanish, Barbara attempts to rewrite Aztec traditions – despite the Doctor's warnings about never changing history.

This story defines the four-part serial that became the main format of *Doctor Who* during its original run. It builds tension from the start, pacing along as our heroes struggle to keep their true identities a secret.

But why is *The Aztecs* so popular? The cast for a start. We watch as Barbara gives as good as she gets – fighting with the Doctor, with the High Priest of Sacrifice, Tlotoxl, and with her new friend, the High Priest of Knowledge, Autloc. We see Ian use only his thumb to defeat Aztec warrior Ixta and prove once again that he's our action hero. We glimpse Susan stand up for her own principles. And that's not all: the Doctor gets engaged. Accidentally.

Essentially, the core story is about change, and how it's the little changes that create the most impact in the world we live in. The fact that this serial ranks so high in people's thoughts, 56 years on, underlines the impact and quality of one of the First Doctor's best stories. **SOPHIE ILES**

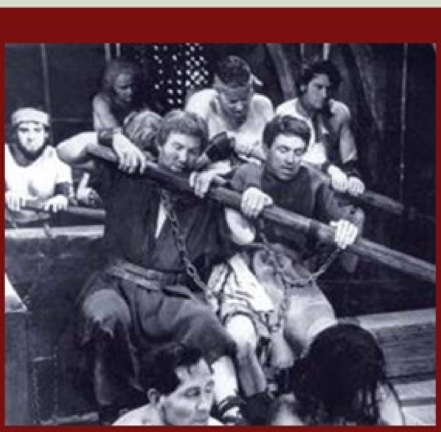


Right: William Hartnell (as the Doctor) and Jacqueline Hill (as Barbara) in a publicity shot for *The Aztecs* (1964).

The Romans

The Romans is probably the story from the 1960s closest to being a prototype for modern *Doctor Who*. There are few other stories that are as tightly plotted, as fast-paced and as packed with ideas. This is a story where every scene counts – even scenes that only consist of half a dozen words – and which covers a huge amount of ground. It contains *everything* you could want from a Roman story: slave traders, gladiators, a visit to an apodyterium, a banquet, the Emperor Nero and the Great Fire of Rome. Plus some stock footage of lions and early Christianity.

The other thing that's so modern about it is the playful tone. It has a reputation for being a comedy but that's only half the story; the other half is as grim as anything *Doctor Who* has ever done. There are no laughs below-decks in a galley, or in the prisons and slave markets. But it's a marvel how deftly it switches from drama to comedy, as though *Up Pompeii* and *I, Claudius* were sharing the same set. See how Derek Francis' performance as Nero is both comic and horrifying, and how in the second episode, *All Roads Lead to Rome*, Michael Peake as Tavius shifts from giving a solemn performance with Barbara to a comedic performance with Nero – almost as nimbly as the character of Sevcheria shifts from being a slave trader to a gladiator trainer to a guard captain. *The Romans* is one hell of a ride. **JONATHAN MORRIS**



Left: Ian (William Russell) is conscripted to row on a slave galley in *The Romans* (1965).

Below: The Doctor meets Emperor Nero (Derek Francis).

QUARTER FINALS

MATCH 9
Match 1 winner
v Match 2 winner
WINNER
The Mutants aka *The Daleks* (51%)
ELIMINATED
The Daleks' Master Plan (49%)

MATCH 10
Match 3 winner
v Match 4 winner
WINNER
The Time Meddler (65%)
ELIMINATED
The War Machines (35%)

MATCH 11
Match 5 winner
v Match 6 winner
WINNER
The Dalek Invasion of Earth (58%)
ELIMINATED
The Aztecs (42%)

MATCH 12
Match 7 winner
v Match 8 winner
WINNER
The Tenth Planet (57%)
ELIMINATED
The Romans (43%)

SEMI FINALISTS

The Mutants (aka The Daleks)

Right: The Daleks on their home planet Skaro in *The Mutants* (aka *The Daleks*, 1963-64).

Far right: Alydon (John Lee), leader of the Thals.

"Terry Nation invented what *Doctor Who* stories have to be," Steven Moffat told **Doctor Who Magazine** recently – citing as evidence the Welsh wizard's introduction of such enduring formats as the Earth invasion story, the quest story and, as early as Christmas 1963, "the story where Doctor Who turns up on the planet and saves the nice people from the metal people."

In fact, *The Mutants* is such a lodestar for all that follows, David Whitaker's novelisation does away with the preceding few weeks' Paleolithic faff altogether, and basically admits that '*Doctor Who* Starts Here'. It's also, lest we forget, a holocaust story about a race of genocidal fascists modelled on the Nazis – strong stuff for the BBC's new teatime adventure serial, tasked with minding the children until *Juke Box Jury*.

Nation's vision is well served by an exceptional creative team, from the clammy tension of Christopher Barry's direction (there's a notable dip in quality when he departs after four episodes) to the menacing throb of Brian Hodgson's 'special sounds'. And everyone knows designer Raymond Cusick shares significant credit (if not royalties) for the Daleks' success, but his wider world-building – conjuring Skaro's petrified forests and the iconic, asymmetric guillotine doors of the Dalek city for pin money in Lime Grove's cramped Studio D – is nothing short of astonishing.

How good is *The Mutants*? When, as Steven Moffat says, the invention of *the actual Daleks* – the Christmas gift that kept on giving – is "almost a side issue", you know you're witnessing the birth of more than one legend. **PAUL KIRKLEY**

SEMI FINALS

MATCH 13
Match 9 winner
v Match 10 winner
WINNER
The Time Meddler (51%)
RUNNER-UP
The Mutants* aka *The Daleks (49%)

MATCH 14
Match 11 winner
v Match 12 winner
WINNER
The Dalek Invasion of Earth (73%)
RUNNER-UP
The Tenth Planet (27%)

The Tenth Planet

We call them emotions, do we not – and *The Tenth Planet* stirs them especially. We can admire *Marco Polo* or *The Romans* for their unique experiments with historical settings, but perhaps we love *The Tenth Planet* because it offers a reliable pattern for *Doctor Who*. There's the military-scientific base with a rigid chain of command, challenged first by the Doctor and friends, misfits who soon show their practical usefulness. Then comes the external threat. The storytelling pattern is simple for the viewer to recognise. It's reassuring and thrilling at once.

Devotion is encouraged by the horror of the Cybermen, a gift to playground games. These mechanised mummies are dead and alive in bandage balaclavas which could almost be any school jumper. *The Tenth Planet* gained mystique over the years partly because so much about its Cybermen had been hidden in succeeding stories. Their return in 2017, in *World Enough and Time* and *The Doctor Falls*, capitalised on their status as revered ancestors, simultaneously longed for and feared.

Even though surviving draft scripts don't include it, the Doctor's transformation is central to our collective memory of *The Tenth Planet*. It's the only original section of visuals from Episode 4 which survives, the cherished head of video compilations. The reinterpretation of scenes from *The Tenth Planet* for *Twice Upon a Time* (2017) used digital effects to frame the story in a regeneration tradition that didn't exist in 1966. However, *Twice Upon a Time*'s musings on immortality interact with *The Tenth Planet*'s warnings about artificially prolonged existence, favouring survival of the feelings the Cybermen scorn, even in artificial shells.

In its consideration of technological ethics, *The Tenth Planet* set precedents for the rediscovery of questions within *Doctor Who* that go far beyond repeatable formulas. **MATTHEW KILBURN**

Left inset: The First Doctor regenerates at the end of *The Tenth Planet* (1966).

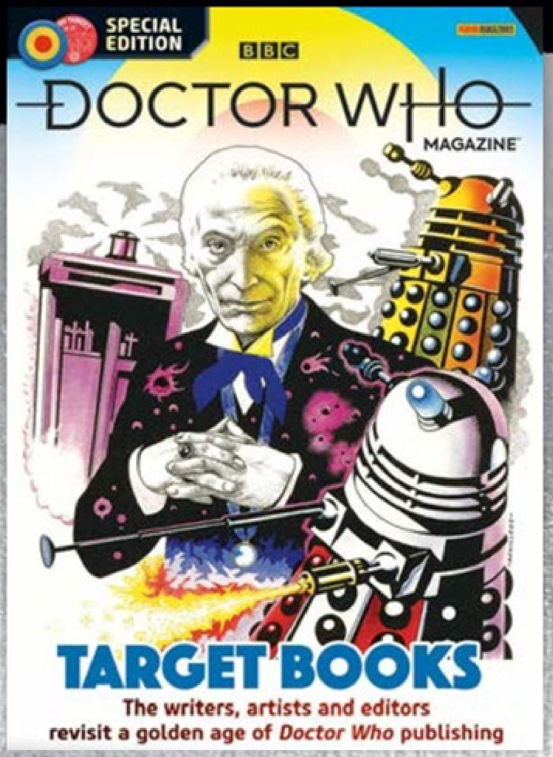
Above: A mechanised invader from the planet Mondas.

SUBSCRIPTIONS

FREE DELIVERY!

Don't miss any of the **Doctor Who Magazine** Special Editions

SPECIAL EDITION
BBC
DOCTOR WHO MAGAZINE
IN STITCHES
Sophie Aldred, Camille Coduri, Katy Manning, Catrin Stewart and Anneke Wills
DRESS CODE
Wardrobe secrets from the series' designers
COSTUME DESIGN
Dressing the Doctor
From William Hartnell to Jodie Whittaker
SCREEN TEST
The evolution of a Doctor Who costume


SPECIAL EDITION
BBC
DOCTOR WHO MAGAZINE
TARGET BOOKS
The writers, artists and editors revisit a golden age of Doctor Who publishing

35% OFF

13 ISSUES
& 3 SPECIALS
FOR JUST
£64*

SPECIAL EDITION
BBC
panini magazines
DOCTOR WHO MAGAZINE
JODIE WHITTAKER
On her second year as the Doctor
PLUS
20 YEARS OF BIG FINISH
INSIDE THE BLU-RAY COLLECTION
MISSION TO THE UNKNOWN
DALEK DOCUMENTARIES
AND MUCH MORE!
MANDIP GILL
Out of the TARDIS with Yaz
THE 2020 YEARBOOK
"WE HAVE TO KEEP PUSHING OURSELVES AND MOVING IT FORWARD"
Raising the stakes for Series 12 with executive producer Matt Strevens
TERRANCE DICKS
Tributes to Target Books' best-loved author

CALL
01371 853619

EMAIL
drwhomagazinespecials@escosubs.co.uk

or **SUBSCRIBE ONLINE** at
www.paninisubscriptions.co.uk/drwhospec
and use promotional code **ds52**

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Annual subscriptions after one year charged at £74.00 for 13 issues + 3 Specials. Offer valid from 28 May to 24 June 2020. Annual subscriptions usually £65.00 (regular issues) or £85.00 (regular issues plus Specials). UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £85.00. EU Bar Rate: £140.00, **DWM** plus **DWM** Specials £176.00. Rest of World Bar Rate: £140.00, **DWM** plus **DWM** Specials £176.00. The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

The Time Meddler

First broadcast in July 1965, this four-part serial was a bold experiment that pointed the way to a new direction.

Feature by **EMMA REEVES**

The *Time Meddler* is an early example of a *Doctor Who* Story That Changes Everything – a concept that would become one of the series' defining features.

In the first fully fledged pseudo-historical, writer Dennis Spooner drops a breadcrumb trail of incongruous modern technology. This leads sci-fi-loving viewers through a seemingly traditional tale of a raid on a generic Saxon village by central-casting Vikings, to reveal that the anachronistic culprit is a mysterious Monk with dodgy designs on British history and a diary packed with celebrity-historical adventures of his own. When we learn that the Monk owns a TARDIS and comes from "the same place" as the Doctor, we know that nothing will be quite the same again...

Change affects everyone, even the Doctor. The opening TARDIS scene finds him musing wistfully on the recent departures of Susan, Barbara and Ian. The distrustful, erratic eccentric who originally kidnapped the two teachers is a distant memory as this sweetly sentimental First Doctor echoes Vicki's hope that they will all meet again "one day".

William Hartnell's twinkly eyed, quicksilver, faux-doddery Doctor finds the perfect foil in Peter Butterworth's sly, amoral, charismatic Monk. This mutually enjoyable battle of wits between two powerful time travellers creates a compelling dynamic to which the series would eventually return again and again. More immediately, it triggers an in-universe re-examination of the laws of time and space.

The Doctor invokes "the golden rule" – "Never, never interfere with the course of history." The Monk's cheeky reply – "And who says so?" – goes straight to the heart of the series' mythology. Writers will provide conflicting answers for the next 50 years and more – but the Doctor's horrified response to the Monk's meddling confirms that (despite what he once told Barbara), it's not that you *can't* rewrite history; it's more that you *shouldn't*... So, the Doctor lies – or at least, often provides only partial truths.

The Time Meddler reinvents *Doctor Who* before our eyes, and does so with suspense, warmth and more than a touch of meta-humour ("I believe we've come through this corridor twice already," remarks the Doctor), all of which makes it feel joyously fresh and forward-looking. The TARDIS 'family' hierarchy is replaced by a much flatter team structure – three good friends roaming time and space in search of adventure.

On Twitter, *Doctor Who* writer Paul Cornell pointed out that this poll was "meant to be about story quality", before urging fans to "vote for *story*". It seems that they did. **DWM**

Top: Vicki (Maureen O'Brien) and the Doctor (William Hartnell) in *The Watcher*, the first episode of *The Time Meddler* (1965).

Above left: The Monk (Peter Butterworth) speaks to the imprisoned Doctor.

Above right inset: The Doctor finds a worthy opponent in the Monk.

Right: Wulnoth (Michael Miller), Edith (Alethea Charlton) and Eldred (Peter Russell) in the Saxon village.

The Dalek Invasion of Earth

The winner of our poll is an ambitious story that tested the boundaries of the relatively new series in more ways than one.

Feature by **NICK SETCHFIELD**

There's a neat irony in *The Dalek Invasion of Earth* triumphing over *The Time Meddler* in this final match. One of these stories is a groundbreaker, expanding the possibilities of *Doctor Who* as a malign alien force disrupts Earth's past with incongruous technology. The other, of course, is *The Time Meddler*.

The Dalek Invasion of Earth is history masquerading as the future. More precisely, it's an alternative history, anticipating the spirit of such counterfactual fiction as Len Deighton's *SS-GB*. The calendar may tell us it's 2164, but in spirit, in appearance, this is a splintered mirror of 1946, where a metaphor for the Nazi war machine has crushed Great Britain. London is ravaged, all weed-infested docksides and bomb-smashed warehouses. There are emergency regulations, precious tinned rations. Resistance fighters listen to propaganda broadcasts on primitive radio sets while collaborators are rewarded with oranges and sugar. Even Big Ben – defiant during wartime – has finally fallen silent.

This isn't an invasion. It's an aftermath, a dead planet brought to life on sets that look genuinely diseased. In truth there's no budget for that epic initial storming of Earth, but this is *Doctor Who* playing to its strengths: plot, atmosphere, character. It's writer Terry Nation running with his natural inclination for action-adventure, too, which he does terribly well. There are guerilla assaults on enemy strongholds, self-sacrifices and ticking bombs, even a marauding alligator, clearly indebted to the movie serials a young Terry devoured between Luftwaffe strikes on his home city of Cardiff.

This story is revolutionary in another way. The return of the Daleks isn't just the show becoming self-aware, capitalising on its own myth for the first time. It inverts and renews the promise made in *An Unearthly Child*, where a police box in a junkyard is revealed as a portal to the unknown. Here we learn that the unknown can come to us. The images of Daleks massing by the marble lions of Trafalgar Square or rippling out of the dark Thames in the classic cliffhanger to episode one distil an energy that's at the heart of *Doctor Who*: the juxtaposition of the uncanny with the everyday.

The Dalek Invasion of Earth makes a final, fresh promise. Susan's departure after a battlefield romance with David Campbell is quietly devastating, *Doctor Who* finding a new emotional register.

More crucially, it shatters the status quo that's held since the first adventure. Now, we discover, this is a continuing story, one that will unfold for ever... **DWM**

Above: A Dalek emerges from the Thames in *The Dalek Invasion of Earth* (1964).
Below left inset: Resistance fighter Dortmun (Alan Judd) creates a bomb to defeat the Daleks.
Below right inset: Susan (Carole Ann Ford) says an emotional goodbye in the final episode, *Flashpoint*.
Bottom: Daleks patrol Westminster Bridge in one of *Doctor Who*'s most famous publicity images.
Bottom right inset: The Doctor bids his granddaughter farewell.

Isolating with The Doctor

Drawing on our DVD collection and streaming services, we've curated another selection of episodes that make ideal viewing in these difficult times...

Feature by **JACQUELINE RAYNER**

In lockdown, people have had to make adjustments to their lives.

Many are isolated, living alone with little human contact. Others have to venture out to work, into towns and cities that are strangely silent or onto public transport full of fear and face masks. Some are at home with their families, with no one able to travel to work or school. Some find themselves unable to escape from frustrating flatmates or noisy neighbours.

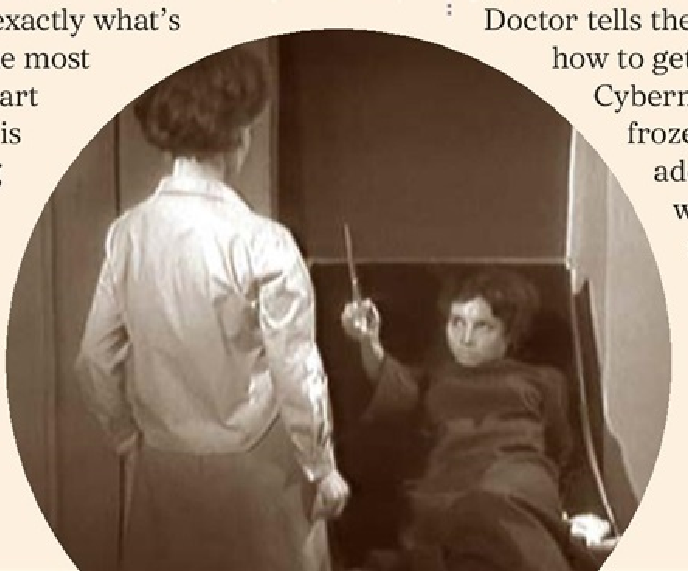
For those already isolated by disability or illness, a new world may be opening up online as connectivity becomes king. Can *Doctor Who* help people through these strange times? Well, throughout the years, many *Doctor Who* characters have had to deal with isolation. These stories can offer hope, ways to cope – or in some cases, ideas of what definitely not to do...

They're also just really great stories.

INSIDE THE SPACESHIP

(aka *The Edge of Destruction*)

Not only are reluctant TARDIS-mates the Doctor, Susan, Ian and Barbara trapped together, injured and suffering from memory loss, but the ship is subjecting them to a cross between a *Crystal Maze* mental game and a 3D version of *Only Connect*. The Doctor gets heavily into conspiracy theories and Barbara makes a stand for flat-share victims everywhere by telling him exactly what's what, but the most important part of the story is the warning that, if tensions rise, be sure to hide the scissors.



THE TOMB OF THE CYBERMEN

Whether it's mingling in the park or waking up the Cybermen, some people just can't take warnings seriously. The Doctor tells the fanatical Klieg exactly how to get into the tombs where the Cybermen have been waiting, frozen, for five centuries, but adds: "I wouldn't do it if I were you." His motives for sharing this information are open to interpretation, but his words to Victoria about love and loss are undeniably touching.

THE WEB OF FEAR

Londoners flee! Menace spreads! London is deserted. Public transport is only for essential journeys, like collecting important electrical components from Goodge Street or blowing things up. No one's able to leave, and it's impossible to tell who's an asymptomatic carrier of the Great Intelligence. 'Fake News' Chorley gets in the way of the scientists who are trying to sort everything out, and it's clear that any victory will only be temporary. Oh well.

INFERNO

The Doctor is trapped in another dimension, where a natural disaster (caused by humankind's meddling, of course) is about to destroy the world. Luckily the Doctor manages to return to 'our' universe with some time in hand and tells the authorities what's going to happen if they don't act now. While they don't actually listen, it all gets sorted out in the end. Free will is not an illusion after all.

THE THREE DOCTORS

Doctor Who's most powerful warning about the effects of isolation on an individual. Whatever Omega may plan to do, it's hard not to sympathise with someone who's been in solitude for thousands of years. He's survived through force of will alone, creating an entire world – including a palace and gel guards. Which puts building a pillow fort and talking to the cat into perspective. Is giving him his 'freedom' a happy ending? You decide.

THE ARK IN SPACE

Humans are an inventive, invincible and indomitable species. Unfortunately it turns out that the Wirrn are too, and they're even better prepared for isolation as they can live in space, alone, without oxygen, until they need to procreate. So, while sleeping for several thousand years on a space ark might seem an appealing way to get through lockdown, watch out for giant space insects.

HORROR OF FANG ROCK

The lighthouse is such an incredibly evocative setting, the pinnacle of isolation and loneliness, a place leading only to death or madness. *Doctor Who* makes full use of the atmospheric locale, and it wouldn't have been surprising if the segregation had led to everyone killing each other even if no Rutans had been involved. Lessons for lockdown: look after each other and money doesn't matter if you're dead.

CASTROVALVA

Tegan and Nyssa are in the awkward position of being locked down with someone they barely know, while Adric is trapped in the house share from hell with a man who expects him to do all the sums and make an entire world at the same time. Castrovalva itself is an inescapable place where dream logic has become real and you can't even get BritBox on the tapestry.

THE TRIAL OF A TIME LORD

Parts Thirteen to Fourteen (aka *The Ultimate Foe*)

A Russian doll of isolation: a deserted beach is found within the Fantasy Factory, which is inside the micro-universe of the Matrix, accessed from within a vast space station (a huge place that seemingly contains only about 15 Time Lords). And if that isn't enough, the Master and Glitz end up trapped by a limbo atrophier. Healthy eating and exercise are shown to be important. →

Opposite page above: The Doctor (David Tennant) meets Sky Silvestry (Lesley Sharp) on a trip to the planet *Midnight* (2008).

Opposite page centre: The silver giants awake in *The Tomb of the Cybermen* (1967).

Opposite page below: Susan (Carole Ann Ford) and Barbara (Jacqueline Hill) are trapped *Inside the Spaceship* (1964).

Top left: Staff Sergeant Arnold (Jack Woolgar) goes underground in *The Web of Fear* (1968).

Top right: Harry Sullivan (Ian Marter), Vira (Wendy Williams) and the Doctor (Tom Baker) in *The Ark in Space* (1975).

Above left: The Doctor (Jon Pertwee) reasons with Elizabeth Shaw (Caroline John) in the alternative universe of *Inferno* (1970).

Above centre: Reuben (Colin Douglas) and the Doctor in *Horror of Fang Rock* (1977).

Above right: The Doctor (Peter Davison) struggles to get his bearings in *Castrovalva* (1982).

Far left: The tragic Omega (Stephen Thorne) in *The Three Doctors* (1972-73).

Left: The Doctor (Colin Baker) and Sabalom Glitz (Tony Selby) in *The Trial of a Time Lord* (1986).

Isolating with The Doctor

Right: The Doctor (Sylvester McCoy) and Mel (Bonnie Langford) meet the Red Kangs in *Paradise Towers* (1987).

Far right: The Doctor (Peter Capaldi) searches for a way out in *Heaven Sent* (2015).

Right inset: Trapped and terrified passengers in *Midnight*.

Below: The Reapers materialise inside a church in *Father's Day* (2005).

Bottom left: Rory (Arthur Darvill), the Doctor (Matt Smith) and Amy (Karen Gillan) observe a very slow invasion in *The Power of Three* (2012).

Bottom right: Erik (Christian Rubeck) has to choose between his dead wife Trine (Lisa Stokke) or his daughter Hanne (Eleanor Wallwork) in *It Takes You Away* (2018).

→ PARADISE TOWERS

This is *the* lockdown story. The old and the young are sent away to form their own society in a tower block, where no one ever visits. Conditions get so bad that (despite a plentiful supply of cakes, crumpets and cream) some residents resort to cannibalism. There are factions, and factions within factions, but it turns out that working together is best after all. Build high for happiness!

FATHER'S DAY

As the Reapers begin to sterilise the Earth, only a few pockets of humanity remain, huddled in places like the church where Rose and her family take refuge in 1987. When the TARDIS collapses and then even the Doctor is taken from her, Rose is left stranded in a time that's not her own. This one beautifully shows that even in a world where so many people are erased from existence, the importance of every single life, the importance of every single person's future, can never be underestimated.

MIDNIGHT

A random collection of tourists – including the Doctor – are trapped inside a broken-down bus with a hidden enemy outside. Oh, and the atmosphere is so deadly that even a split second outside would vaporise any living thing. A chilling portrayal of how stress can magnify every problem, how self-preservation can become hatred of the other, and how 'it could happen here'. The greatest danger may be not the enemy outside, but hysteria within.

THE POWER OF THREE

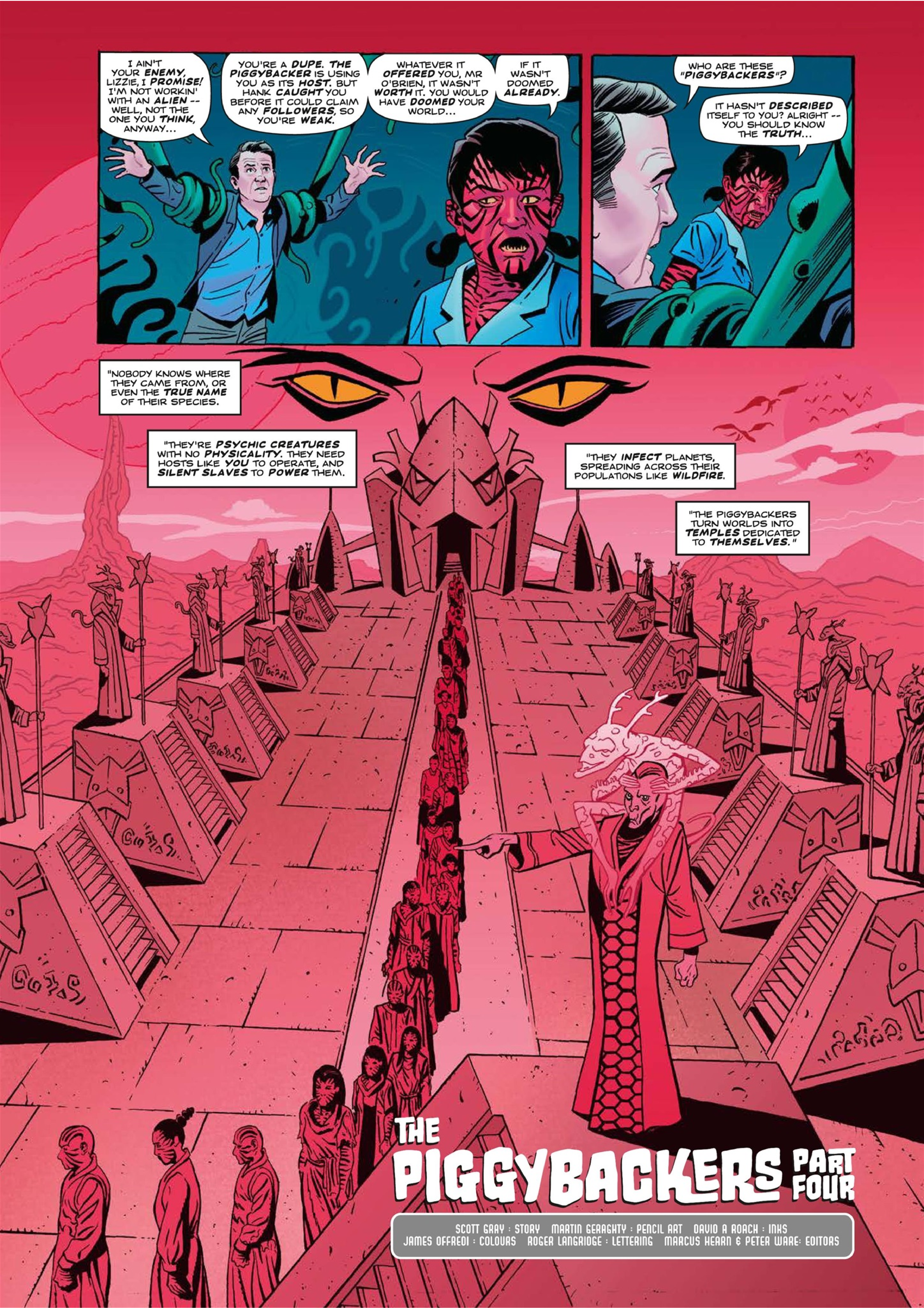
The year of the slow invasion. There's not a monster that can be quickly fought and defeated. There's not a regime to be overthrown. Government tests can't establish how the cubes work, or how to destroy them. There's nothing that can be done but wait, taking precautions where possible – and that lack of action, that feeling of impotence, can be much more difficult to deal with than a quantifiable villain.

HEAVEN SENT

The absolute epitome of isolation stories. The Doctor is trapped alone, in a world of his own nightmares, for four and a half billion years. Luckily for him, unlike Omega he's not aware of the vast, vast passage of time, but the nightmare still feels never-ending. What saves the Doctor is his persistence. Even the most impossible situation may have a way out. Also, should you have the time (and space), ornithology is a great hobby for lockdown. Swimming, not so much.

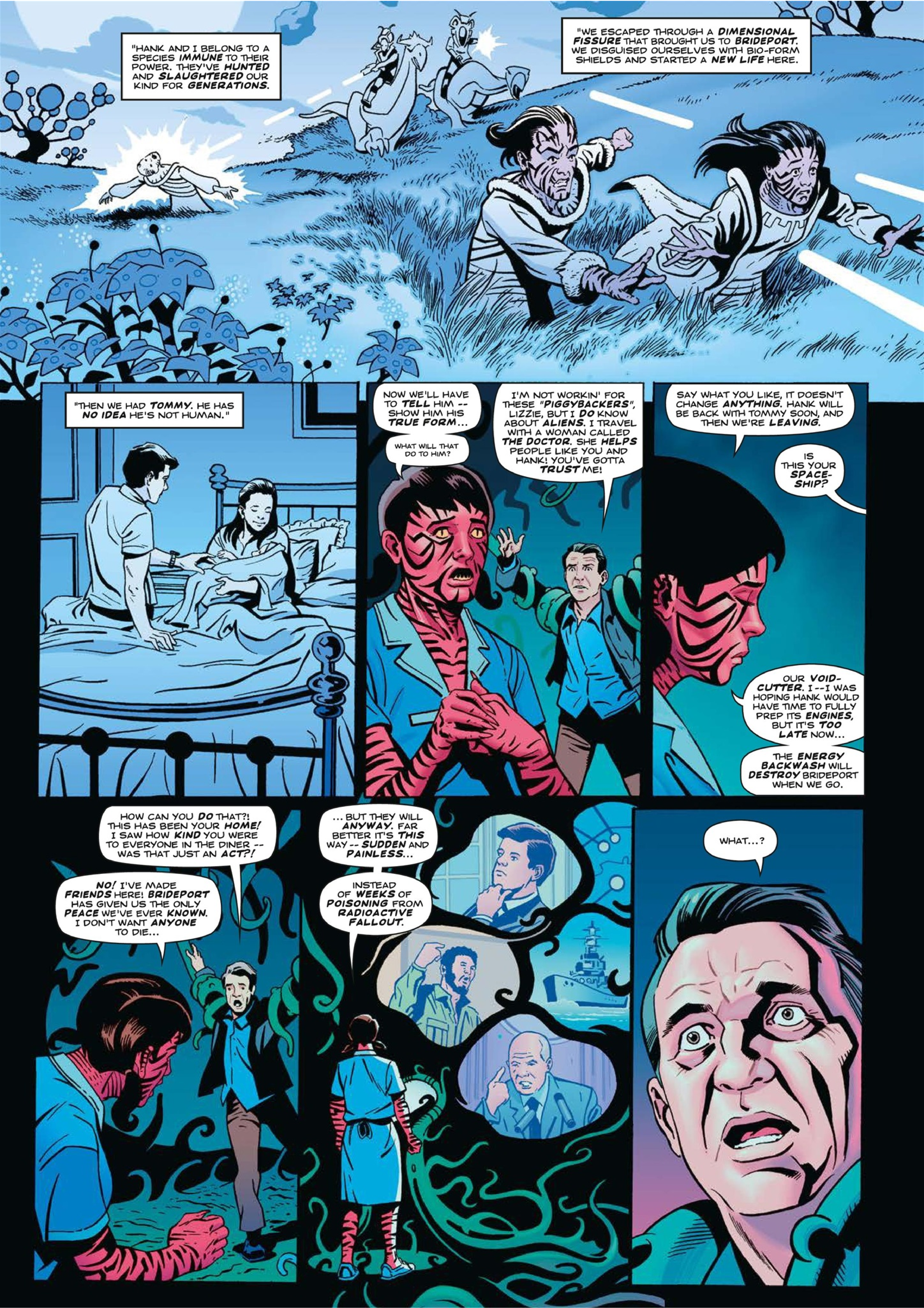
IT TAKES YOU AWAY

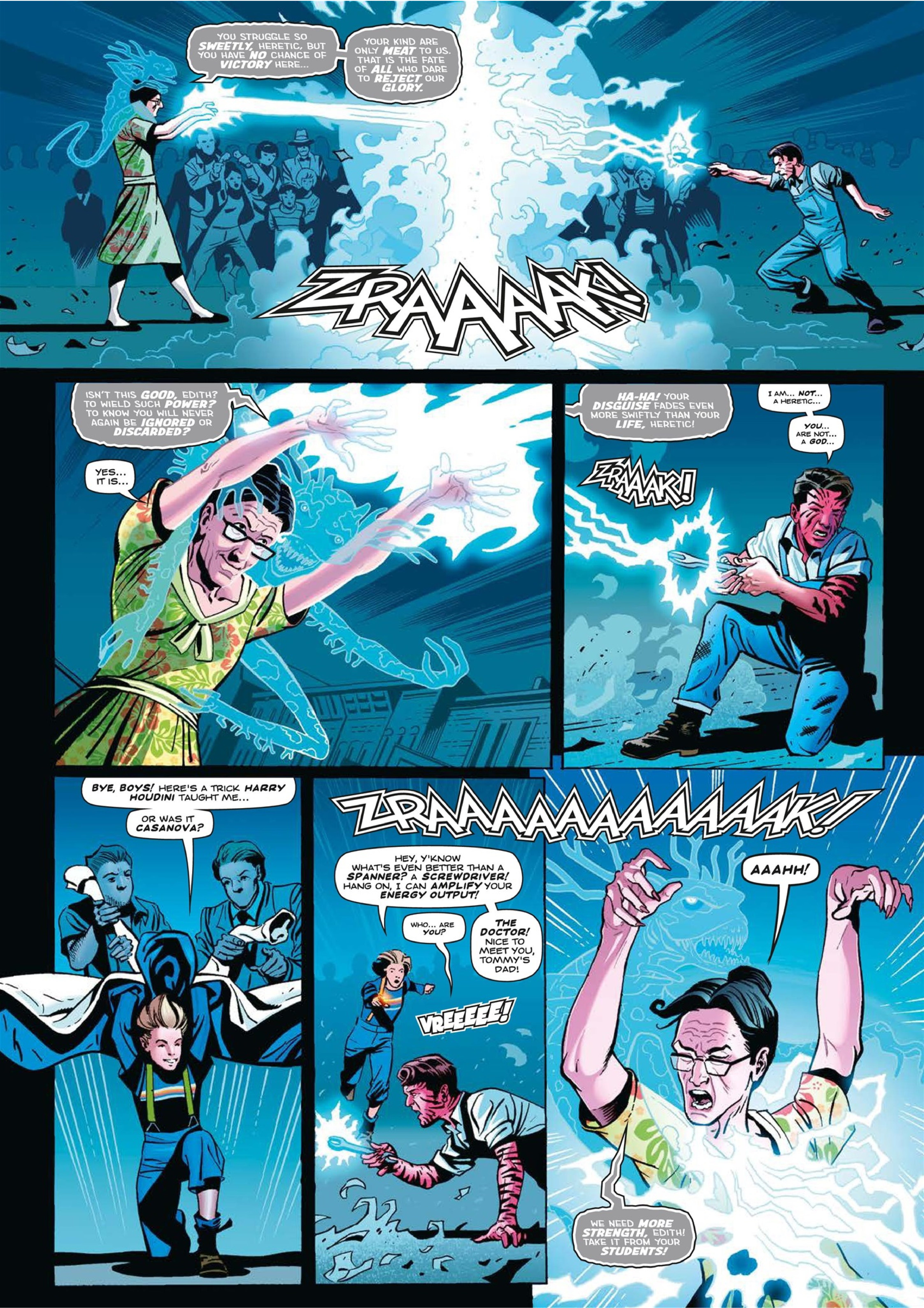
Erik, faced with the choice of isolating either with his dead wife or with his daughter, has decided to leave his blind child alone in the middle of nowhere, believing herself to be an orphan surrounded by monsters. The parenting may be questionable, but it's a study of how grief itself can be isolating, how everyone from the Solitract to the Doctor needs other people, and how frogs are great. **DWM**

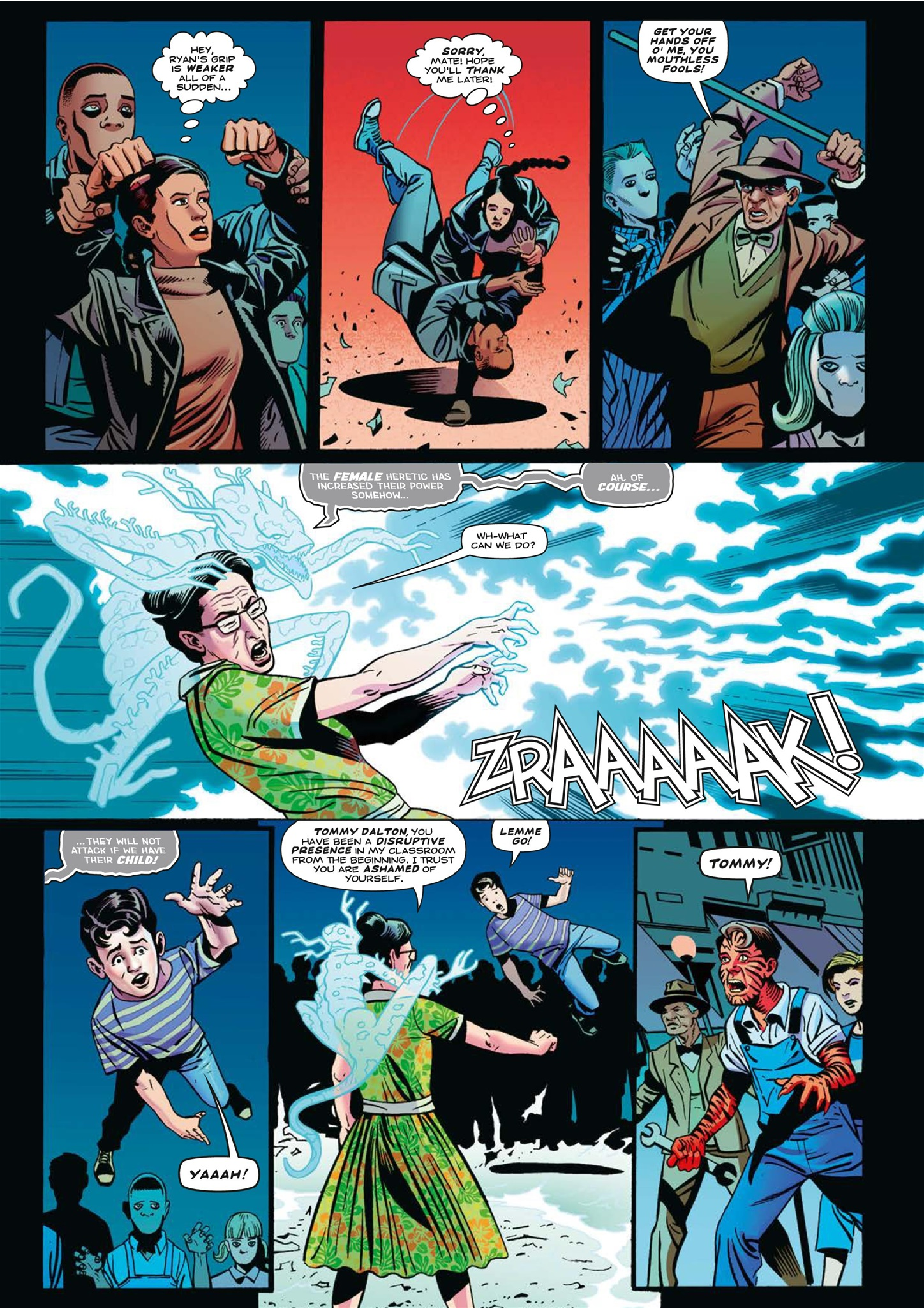

I AIN'T YOUR **ENEMY**, LIZZIE, I **PROMISE!** I'M NOT WORKIN' WITH AN **ALIEN** -- WELL, NOT THE ONE YOU **THINK**, ANYWAY...
YOU'RE A **DUPE. THE PIGGYBACKER** IS USING YOU AS ITS **HOST**. BUT HANK **CAUGHT** YOU BEFORE IT COULD CLAIM ANY **FOLLOWERS**, SO YOU'RE **WEAK**.
WHATEVER IT **OFFERED** YOU, MR O'BRIEN, IT WASN'T **WORTH** IT. YOU WOULD HAVE **DOOMED** YOUR WORLD...
IF IT WASN'T DOOMED **ALREADY**.
WHO ARE THESE "**PIGGYBACKERS**"?
IT HASN'T **DESCRIBED** ITSELF TO YOU? ALRIGHT -- YOU SHOULD KNOW THE **TRUTH**...
"NOBODY KNOWS WHERE THEY CAME FROM, OR EVEN THE **TRUE NAME** OF THEIR SPECIES.
"THEY'RE **PSYCHIC CREATURES** WITH NO **PHYSICALITY**. THEY NEED HOSTS LIKE **YOU** TO OPERATE, AND **SILENT SLAVES** TO **POWER** THEM.
"THEY **INFECT** PLANETS, SPREADING ACROSS THEIR POPULATIONS LIKE **WILDFIRE**.
"THE PIGGYBACKERS TURN WORLDS INTO **TEMPLES** DEDICATED TO **THEMSELVES**."

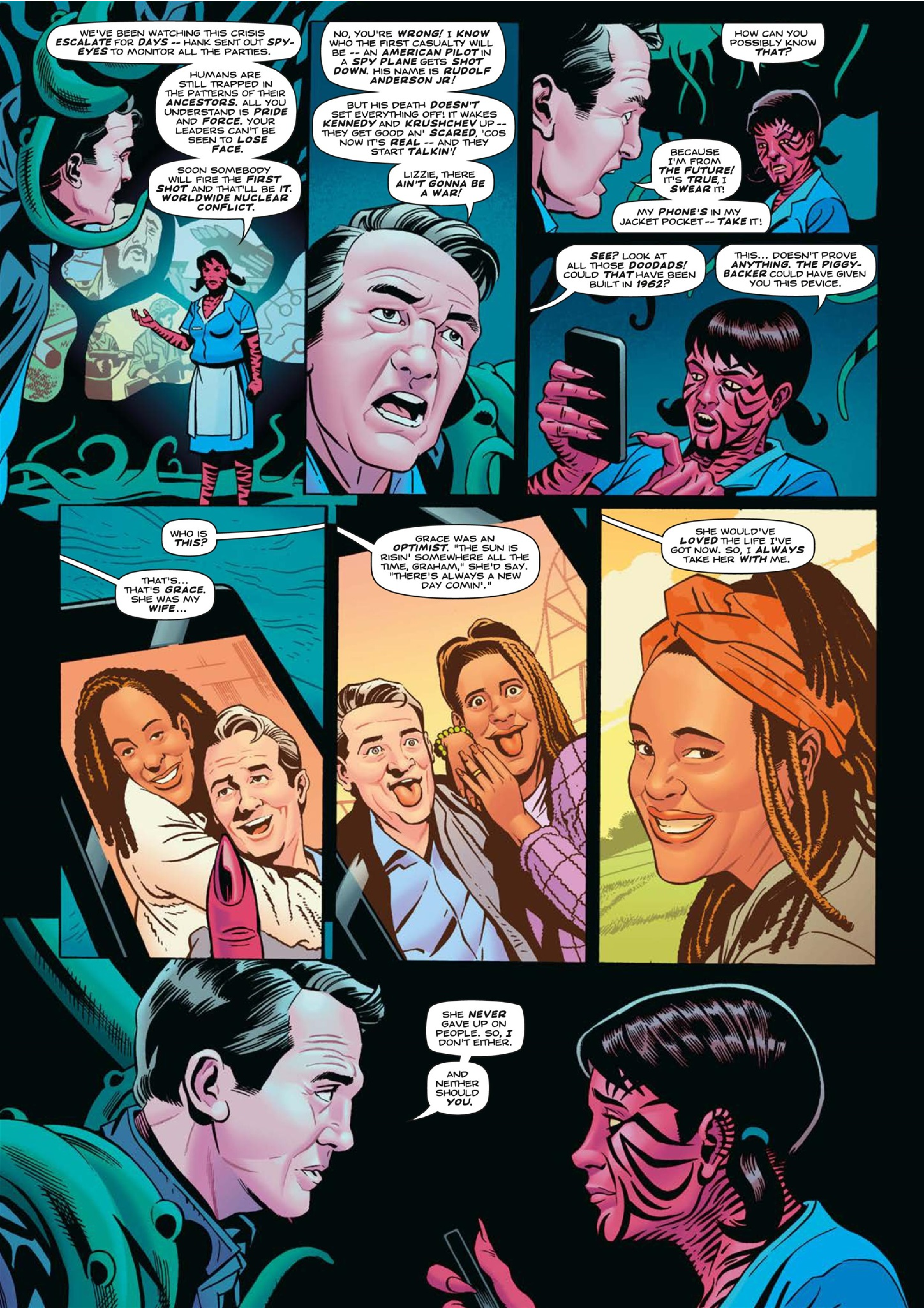
THE PIGGYBACKERS PART FOUR

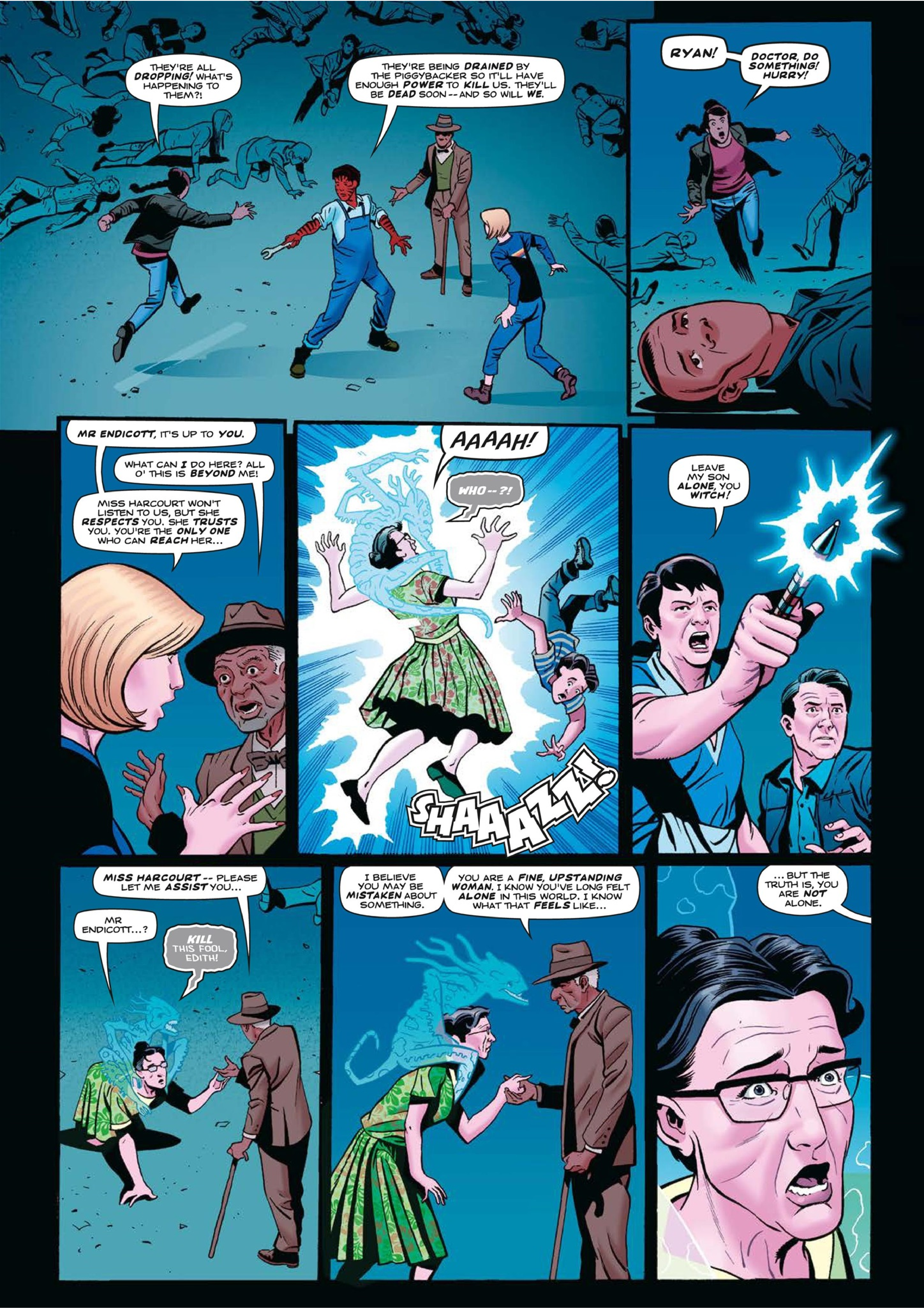
SCOTT GRAY : STORY   MARTIN GERAGHTY : PENCIL ART   DAVID A ROACH : INKS
JAMES OFFREDI : COLOURS   ROGER LANGRIDGE : LETTERING   MARCUS HEARN & PETER WARE: EDITORS

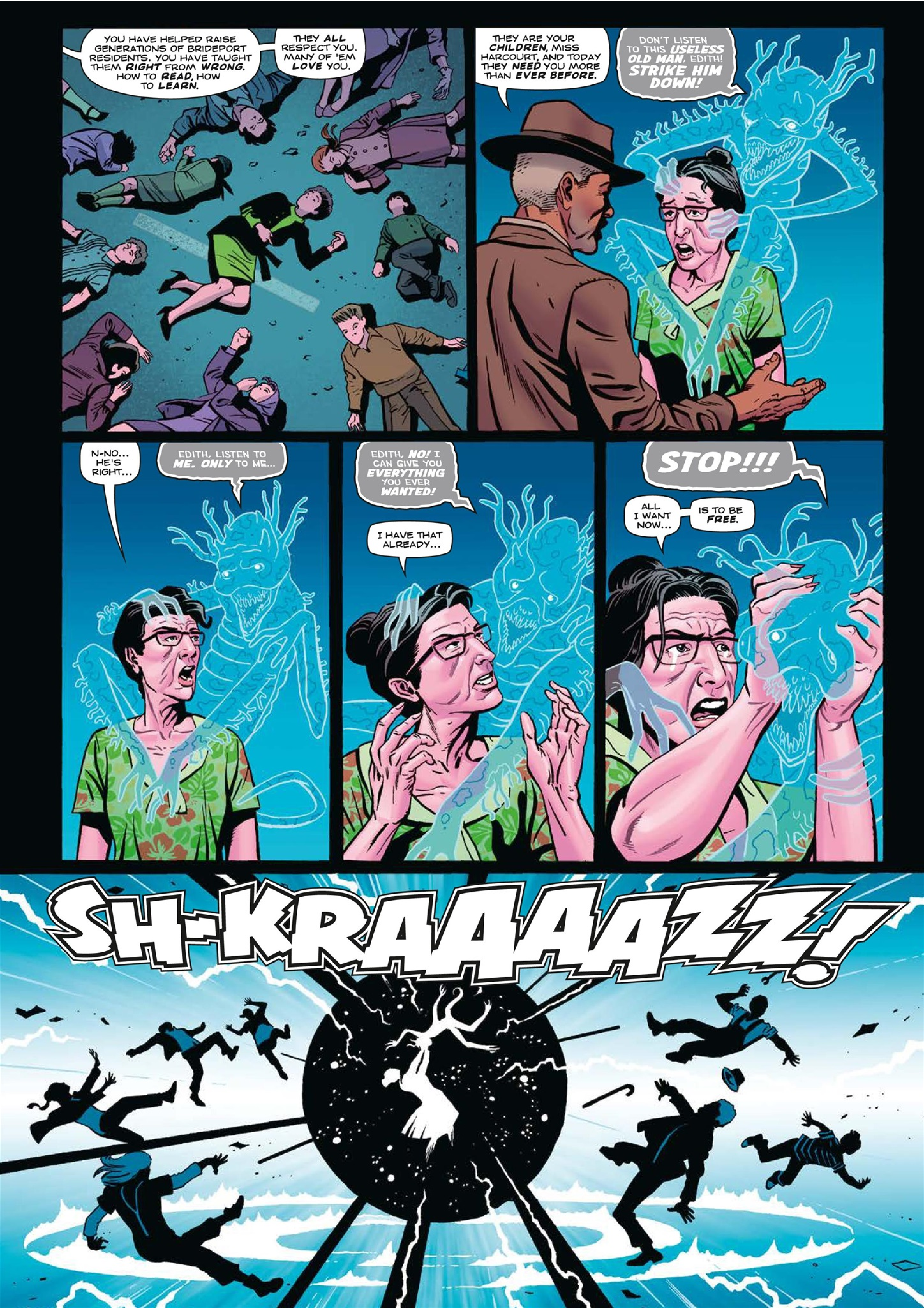

"HANK AND I BELONG TO A SPECIES IMMUNE TO THEIR POWER. THEY'VE HUNTED AND SLAUGHTERED OUR KIND FOR GENERATIONS.
"WE ESCAPED THROUGH A DIMENSIONAL FISSURE THAT BROUGHT US TO BRIDEPORT. WE DISGUISED OURSELVES WITH BIO-FORM SHIELDS AND STARTED A NEW LIFE HERE.
"THEN WE HAD TOMMY. HE HAS NO IDEA HE'S NOT HUMAN."
NOW WE'LL HAVE TO TELL HIM -- SHOW HIM HIS TRUE FORM...
WHAT WILL THAT DO TO HIM?
I'M NOT WORKIN' FOR THESE "PIGGYBACKERS", LIZZIE, BUT I DO KNOW ABOUT ALIENS. I TRAVEL WITH A WOMAN CALLED THE DOCTOR. SHE HELPS PEOPLE LIKE YOU AND HANK! YOU'VE GOTTA TRUST ME!
SAY WHAT YOU LIKE, IT DOESN'T CHANGE ANYTHING. HANK WILL BE BACK WITH TOMMY SOON, AND THEN WE'RE LEAVING.
IS THIS YOUR SPACE-SHIP?
OUR VOID-CUTTER. I--I WAS HOPING HANK WOULD HAVE TIME TO FULLY PREP ITS ENGINES, BUT IT'S TOO LATE NOW...
THE ENERGY BACKWASH WILL DESTROY BRIDEPORT WHEN WE GO.
HOW CAN YOU DO THAT?! THIS HAS BEEN YOUR HOME! I SAW HOW KIND YOU WERE TO EVERYONE IN THE DINER -- WAS THAT JUST AN ACT?!
NO! I'VE MADE FRIENDS HERE! BRIDEPORT HAS GIVEN US THE ONLY PEACE WE'VE EVER KNOWN. I DON'T WANT ANYONE TO DIE...
...BUT THEY WILL ANYWAY. FAR BETTER IT'S THIS WAY -- SUDDEN AND PAINLESS...
INSTEAD OF WEEKS OF POISONING FROM RADIOACTIVE FALLOUT.
WHAT...?

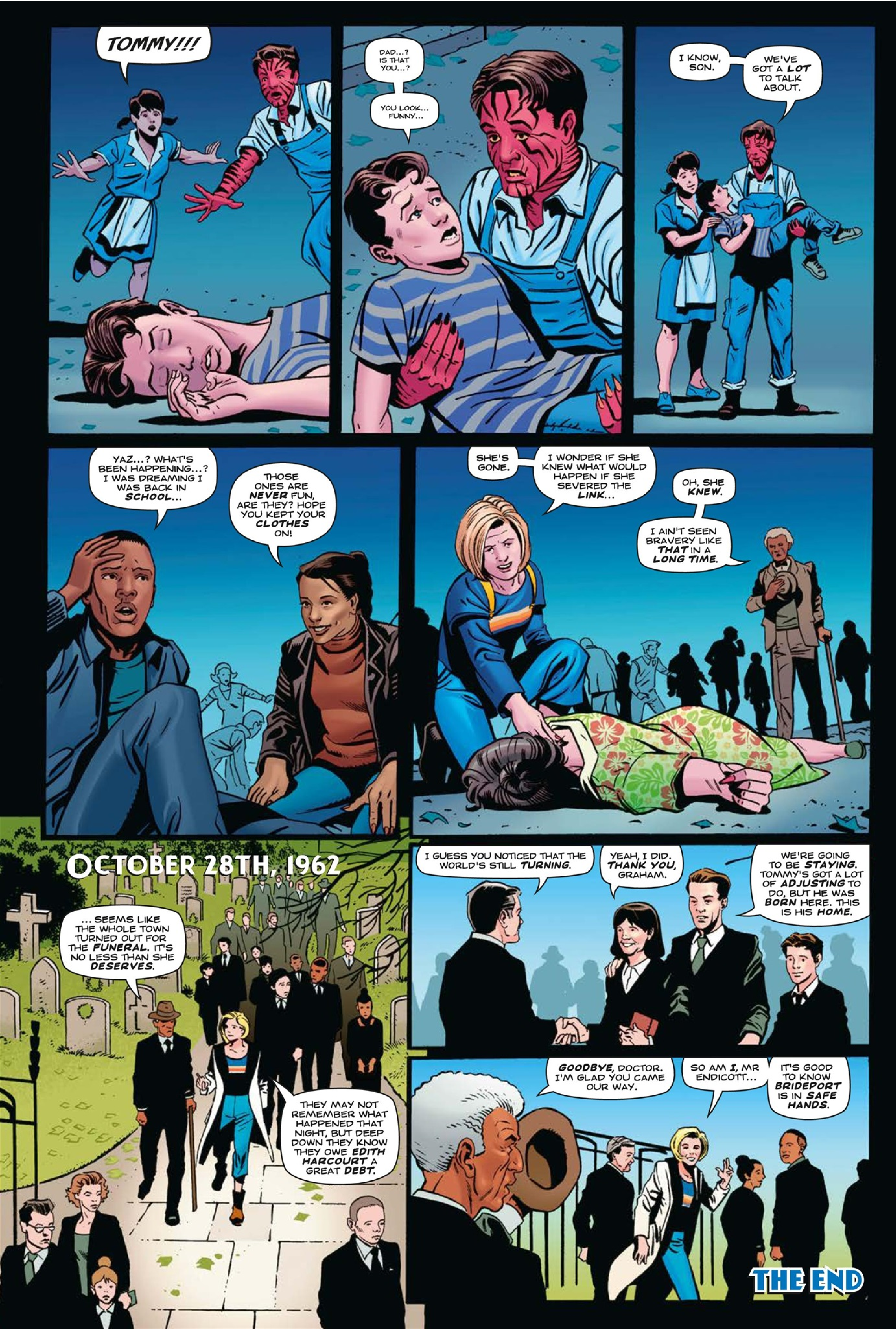

YOU STRUGGLE SO SWEETLY, HERETIC, BUT YOU HAVE NO CHANCE OF VICTORY HERE...
YOUR KIND ARE ONLY MEAT TO US. THAT IS THE FATE OF ALL WHO DARE TO REJECT OUR GLORY.
ZRAAAAK!
ISN'T THIS GOOD, EDITH? TO WIELD SUCH POWER? TO KNOW YOU WILL NEVER AGAIN BE IGNORED OR DISCARDED?
YES... IT IS...
HA-HA! YOUR DISGUISE FADES EVEN MORE SWIFTLY THAN YOUR LIFE, HERETIC!
I AM... NOT... A HERETIC...
YOU... ARE NOT... A GOD...
ZRAAAK!
BYE, BOYS! HERE'S A TRICK HARRY HOUDINI TAUGHT ME...
OR WAS IT CASANOVA?
ZRAAAAAAAAAAAAK!
HEY, Y'KNOW WHAT'S EVEN BETTER THAN A SPANNER? A SCREWDRIVER! HANG ON, I CAN AMPLIFY YOUR ENERGY OUTPUT!
WHO... ARE YOU?
THE DOCTOR! NICE TO MEET YOU, TOMMY'S DAD!
VREEEEE!
AAAHH!
WE NEED MORE STRENGTH, EDITH! TAKE IT FROM YOUR STUDENTS!


HEY, RYAN'S GRIP IS *WEAKER* ALL OF A SUDDEN...
SORRY, MATE! HOPE YOU'LL *THANK* ME LATER!
GET YOUR HANDS OFF O' ME, YOU MOUTHLESS FOOLS!
THE *FEMALE* HERETIC HAS INCREASED THEIR POWER SOMEHOW...
AH, OF *COURSE...*
WH-WHAT CAN WE DO?
ZRAAAAAK!
...THEY WILL NOT ATTACK IF WE HAVE THEIR *CHILD!*
YAAAH!
TOMMY DALTON, YOU HAVE BEEN A *DISRUPTIVE PRESENCE* IN MY CLASSROOM FROM THE BEGINNING. I TRUST YOU ARE *ASHAMED* OF YOURSELF.
LEMME GO!
TOMMY!


WE'VE BEEN WATCHING THIS CRISIS ESCALATE FOR DAYS -- HANK SENT OUT SPY-EYES TO MONITOR ALL THE PARTIES.
HUMANS ARE STILL TRAPPED IN THE PATTERNS OF THEIR ANCESTORS. ALL YOU UNDERSTAND IS PRIDE AND FORCE. YOUR LEADERS CAN'T BE SEEN TO LOSE FACE.
SOON SOMEBODY WILL FIRE THE FIRST SHOT AND THAT'LL BE IT. WORLDWIDE NUCLEAR CONFLICT.
NO, YOU'RE WRONG! I KNOW WHO THE FIRST CASUALTY WILL BE -- AN AMERICAN PILOT IN A SPY PLANE GETS SHOT DOWN. HIS NAME IS RUDOLF ANDERSON JR!
BUT HIS DEATH DOESN'T SET EVERYTHING OFF! IT WAKES KENNEDY AND KRUSHCHEV UP -- THEY GET GOOD AN' SCARED, 'COS NOW IT'S REAL -- AND THEY START TALKIN'!
LIZZIE, THERE AIN'T GONNA BE A WAR!
HOW CAN YOU POSSIBLY KNOW THAT?
BECAUSE I'M FROM THE FUTURE! IT'S TRUE, I SWEAR IT!
MY PHONE'S IN MY JACKET POCKET -- TAKE IT!
SEE? LOOK AT ALL THOSE DOODADS! COULD THAT HAVE BEEN BUILT IN 1962?
THIS... DOESN'T PROVE ANYTHING. THE PIGGY-BACKER COULD HAVE GIVEN YOU THIS DEVICE.
WHO IS THIS?
THAT'S... THAT'S GRACE. SHE WAS MY WIFE...
GRACE WAS AN OPTIMIST. "THE SUN IS RISIN' SOMEWHERE ALL THE TIME, GRAHAM," SHE'D SAY. "THERE'S ALWAYS A NEW DAY COMIN'."
SHE WOULD'VE LOVED THE LIFE I'VE GOT NOW. SO, I ALWAYS TAKE HER WITH ME.
SHE NEVER GAVE UP ON PEOPLE. SO, I DON'T EITHER.
AND NEITHER SHOULD YOU.


THEY'RE ALL DROPPING! WHAT'S HAPPENING TO THEM?!
THEY'RE BEING DRAINED BY THE PIGGYBACKER SO IT'LL HAVE ENOUGH POWER TO KILL US. THEY'LL BE DEAD SOON -- AND SO WILL WE.
RYAN!
DOCTOR, DO SOMETHING! HURRY!
MR ENDICOTT, IT'S UP TO YOU.
WHAT CAN I DO HERE? ALL O' THIS IS BEYOND ME!
MISS HARCOURT WON'T LISTEN TO US, BUT SHE RESPECTS YOU. SHE TRUSTS YOU. YOU'RE THE ONLY ONE WHO CAN REACH HER...
AAAAH!
WHO--?!
SHAAAZZ!
LEAVE MY SON ALONE, YOU WITCH!
MISS HARCOURT -- PLEASE LET ME ASSIST YOU...
MR ENDICOTT...?
KILL THIS FOOL, EDITH!
I BELIEVE YOU MAY BE MISTAKEN ABOUT SOMETHING.
YOU ARE A FINE, UPSTANDING WOMAN. I KNOW YOU'VE LONG FELT ALONE IN THIS WORLD. I KNOW WHAT THAT FEELS LIKE...
... BUT THE TRUTH IS, YOU ARE NOT ALONE.


YOU HAVE HELPED RAISE GENERATIONS OF BRIDEPORT RESIDENTS. YOU HAVE TAUGHT THEM **RIGHT** FROM **WRONG**. HOW TO **READ**, HOW TO **LEARN**.
THEY **ALL** RESPECT YOU. MANY OF 'EM **LOVE** YOU.
THEY ARE YOUR **CHILDREN**, MISS HARCOURT, AND TODAY THEY **NEED** YOU MORE THAN **EVER BEFORE**.
DON'T LISTEN TO THIS ***USELESS OLD MAN***, EDITH! ***STRIKE HIM DOWN!***
N-NO... HE'S RIGHT...
EDITH, LISTEN TO ***ME. ONLY*** TO ME...
EDITH, ***NO!*** I CAN GIVE YOU ***EVERYTHING*** YOU EVER ***WANTED!***
I HAVE THAT ALREADY...
STOP!!!
ALL I WANT NOW...
IS TO BE ***FREE***.
SH-KRAAAAAZZ!

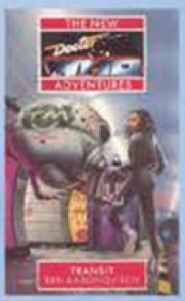

TOMMY!!!
DAD...? IS THAT YOU...?
YOU LOOK... FUNNY...
I KNOW, SON.
WE'VE GOT A LOT TO TALK ABOUT.
YAZ...? WHAT'S BEEN HAPPENING...? I WAS DREAMING I WAS BACK IN SCHOOL...
THOSE ONES ARE NEVER FUN, ARE THEY? HOPE YOU KEPT YOUR CLOTHES ON!
SHE'S GONE.
I WONDER IF SHE KNEW WHAT WOULD HAPPEN IF SHE SEVERED THE LINK...
OH, SHE KNEW.
I AIN'T SEEN BRAVERY LIKE THAT IN A LONG TIME.
OCTOBER 28TH, 1962
... SEEMS LIKE THE WHOLE TOWN TURNED OUT FOR THE FUNERAL. IT'S NO LESS THAN SHE DESERVES.
THEY MAY NOT REMEMBER WHAT HAPPENED THAT NIGHT, BUT DEEP DOWN THEY KNOW THEY OWE EDITH HARCOURT A GREAT DEBT.
I GUESS YOU NOTICED THAT THE WORLD'S STILL TURNING.
YEAH, I DID. THANK YOU, GRAHAM.
WE'RE GOING TO BE STAYING. TOMMY'S GOT A LOT OF ADJUSTING TO DO, BUT HE WAS BORN HERE. THIS IS HIS HOME.
GOODBYE, DOCTOR. I'M GLAD YOU CAME OUR WAY.
SO AM I, MR ENDICOTT...
IT'S GOOD TO KNOW BRIDEPORT IS IN SAFE HANDS.
THE END

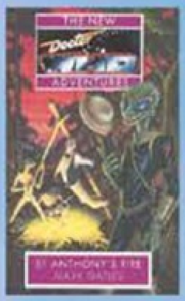
WHO ONE

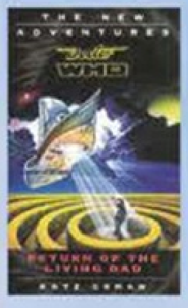
For all things Doctor Who since 1989!

PO Box 136, Sandown, Isle of Wight PO36 6DW
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd

New Adventures – All New







Birthright	£20.00
Blood Harvest	£20.00
Cats Cradle: Witch Mark	£10.00
Conundrum	£20.00
Death and Diplomacy	£25.00
Deceit	£10.00
Dimension Riders	£10.00
Eternity Weeps	£15.00
Falls the Shadow	£15.00
First Frontier	£15.00
Highest Science	£20.00
Human Nature	£20.00
Iceberg	£20.00
Infinite Requiem	£10.00
Left-Handed Hummingbird	£10.00
Legacy	£20.00
Lucifer Rising	£10.00
Nightshade	£10.00
No Future	£10.00
Original Sin	£25.00
Parasite	£10.00
Pit	£20.00
Return of the Living Dad	£10.00
St Anthony's Fire	£10.00
Sanctuary	£20.00
Set Piece	£10.00
Shadowmind	£10.00
Shakedown	£20.00
Sky Pirates!	£10.00
Sleepy	£20.00
Strange England	£10.00
Theatre of War	£10.00
Tragedy Day	£10.00
Transit	£20.00
Warchild	£30.00
Warlock	£10.00
White Darkness	£10.00
Zamper	£15.00

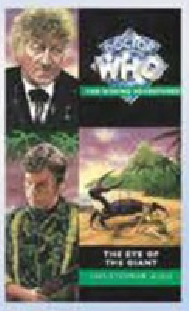
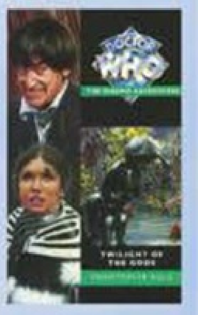
p&p: 1 = £3. Extras = 50p extra

5" Action Figures
13th Doctor,
Judoon Captain &
Graham O'Brien.
£12.99 + p&p each.
p&p: 1 to 3 Figures = £4

Electronic
TARDIS
5.5" Scale.
Lights &
Sound Effects.
£24.99 +
£4 p&p

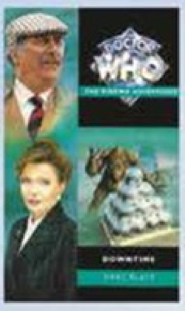
9" Eleventh Doctor
Vinyl Figures
Swappable Heads.
Purple or Brown Jacket.
£24.99 + £4 p&p each

Missing Adventures – All New

Empire of Glass	£15.00
English Way of Death	£20.00
Evolution	£15.00
Eye of the Giant	£10.00
Ghosts of N-Space	£20.00
Goth Opera	£15.00
Managra	£25.00
Menagerie	£15.00
Romance of Crime	£30.00
Sands of Time	£20.00
Sorcerer's Apprentice	£15.00
State of Change	£15.00
System Shock	£15.00
Time of Your Life	£15.00
Twilight of the Gods	£15.00
Venusian Lullaby	£20.00
Near Mint Condition	
Dancing the Code	£25.00
Plotters	£25.00
Speed of Flight	£15.00
Decalog	£4.99
Declaog 4	£4.99

Limited Numbers – Near Mint or Better



New Adventures	
Bad Therapy	£18.00
Christmas on a Rational Planet	£18.00
Death of Art	£25.00
Love and War	£15.00
Missing Adventures	
Burning Heart	£45.00
Device of Death	£40.00
Downtime	£40.00
Invasion of the Cat-People	£18.00
Lords of the Storm	£22.00
Scales of Injustice	£40.00
Shadows of Weng-Chiang	£40.00

p&p: 1 = £3. Extras = 50p each

Call Box
Salt & Pepper
Shakers.
Ceramic.
£9.99 +
£4 p&p

Milk Jug.
Ceramic.
£9.99 +
£4 p&p

TARDIS Soap
Dispenser
with soap.
£4.99 +
£4 p&p

Thirteenth Doctor's
Sonic Screwdriver
Light & Sound Effects.
£16.99 + £4 p&p

Sugar Bowl.
Ceramic.
£9.99 +
£4 p&p

Cyberman Jug.
1 litre.
Ceramic.
£9.99 +
£4.50 p&p

Desk Tidy
(No stationery
included).
£19.99 + £4 p&p

Prices correct at time of going to press. Postage is for the UK only. Send SAE for catalogue.

The **Fact** of **Fiction**

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

The **Trial** of a **Time Lord**

PARTS NINE TO TWELVE

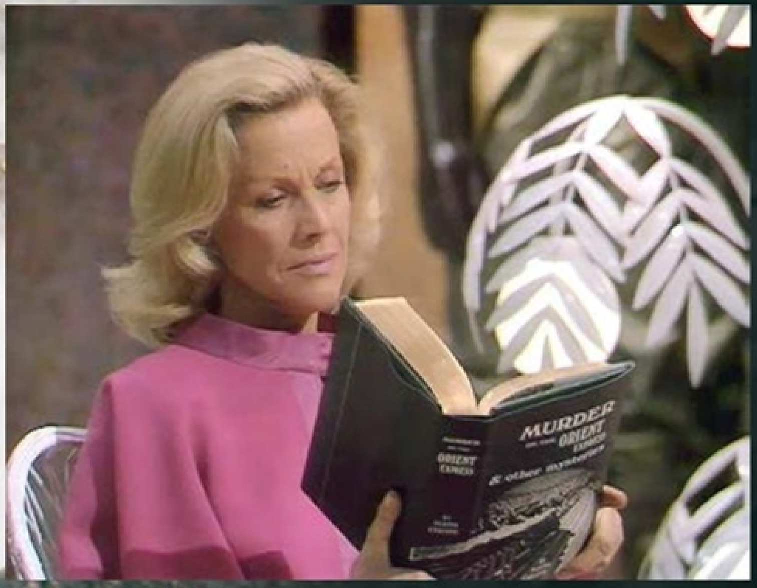
In a future adventure drawn from the Time Lords' Matrix, the Sixth Doctor and his companion Mel are terrorised by green-fingered assailants...

Feature by **ALAN BARNES**

Husband-and-wife writing partners Pip and Jane Baker wrote the third distinct segment of the season-length adventure *The Trial of a Time Lord* (1986). Sometimes known as *Terror of the Vervoids*, this segment was always intended as a very particular pastiche. Producer John Nathan-Turner wanted "an Agatha Christie-style country house whodunit", Pip Baker told **Doctor Who Magazine** interviewer Benjamin Cook In 2001, "so we hit on the idea of setting it on an intergalactic liner!"

The Bakers' scripts incorporated just one outright reference to the so-called Queen of Crime. Moments after the TARDIS lands in the hold of the space liner *Hyperion III*, the Sixth Doctor (Colin Baker) recommends to his super-fit companion Mel (Bonnie Langford) that, in this situation, they should "exercise the grey cells... rather than the muscles" – just as Christie's detective protagonist Poirot famously relied on his "little grey cells"...

Later, suspect passenger Professor Lasky, played by the late Honor Blackman, is seen reading a (non-existent) omnibus edition of *Murder on the Orient Express & other mysteries* (sic) in the liner's lounge – but this was apparently incorporated at the suggestion of director Chris Clough, and wasn't a scripted requirement. In fact, the joke had two meanings; just a few months before, Honor Blackman had guest-starred in *Minder on the Orient Express* – a special Christmas edition of


MURDER ON THE ORIENT EXPRESS
& other mysteries

Top: A Vervoid drags Edwardes (Simon Slater) into the composter.

Above: The Doctor (Colin Baker) and Mel (Bonnie Langford) aboard the *Hyperion III*.

Right: Professor Lasky (Honor Blackman) reads Agatha Christie.

Opposite page top: Terry McCann (Dennis Waterman), Arthur Daley (George Cole) and Helen Spender (Honor Blackman) in *Minder on the Orient Express* (1985).

Opposite page centre: Rudyard Kipling's *Just So Stories*.

Opposite page below: The Doctor at the reception desk of the *Hyperion III*.

the London lowlife series, first broadcast 25 December 1985.

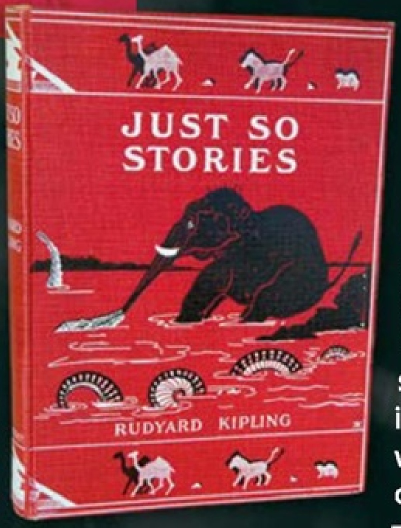
In both, a murder is committed during the course of a journey, leading various passengers to come under suspicion. Other than that, the Vervoids story can't really be said to resemble Christie's 1934 novel *Murder on the Orient Express* – in which a business nabob is found stabbed 12 times in a sleeping compartment aboard a snowed-in luxury train. Nor is it much like, say, *Death on the Nile* (1937) – set aboard a tourist steamer where a socialite is found shot in the head.

Dr Mark Aldridge, author of the 2016 book *Agatha Christie on Screen*, suggests a couple of similarities to incidents in novels adapted not long before as part of the BBC's *Miss Marple* series, starring Joan Hickson. For instance: just as Mr Kimber unintentionally blows the investigator Hallett's cover as the bogus mineralogist Grenville, so too Dora Bunner accidentally blows Charlotte Blacklock's impersonation of her dead sister Letitia in *A Murder is Announced* (1950; BBC adaptation 1985). Undoubtedly, though, more satisfying Christie pastiches can be found in *The Robots of Death* (1977, which mimics the serial-killing structure of the 1939 novel latterly known as *And Then There Were None*) and *The Unicorn and the Wasp* (2008, featuring Christie herself).

> **“‘Brown study’? Is the vocabulary of all the Time Lords so antediluvian?”** MEL

The Bakers' other literary references are more direct, and more telling. Midway through Part Ten, the Doctor remarks upon Mel's uncharacteristic verbal reticence: “Not quite your style to go into a brown study.” To which his companion replies: “‘Brown study’? Is the vocabulary of all the Time Lords so antediluvian?”

Plainly, noted thesaurus-thumpers Pip and Jane were sending themselves up here – but their motives were sincere. “It's amazing how limited vocabulary has become...” Pip told **DWM** in 2001. “People are wrong-headed to imagine that readers want this – to use the current expression – ‘dumbing down’.”



Truth be told, the Bakers' style was pretty antediluvian – or ancient, antiquated, archaic, anachronistic – even in 1986. In Part Eleven, for example, after space liner security man Rudge arrests the Doctor for activating the ship's fire alarm, the latter blames his “satiable curiosity, like the Elephant's Child” for landing him in trouble once again (where ’satiable is actually short for, confusingly, Insatiable). This, as Mel acknowledges, is an allusion to one of Rudyard Kipling's *Just So Stories* (1902) – specifically, the story of the eponymous infant pachyderm “who was full of ’satiable curtiosity [sic], and that means he asked ever so many questions...” Questions including “What does the Crocodile have for dinner?” – a question the Elephant's Child will come to regret asking the Crocodile in person...

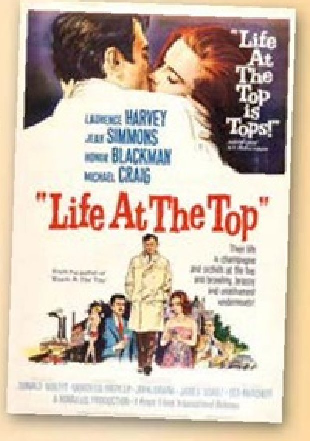
All this requires no small effort to decode; likewise the moment later in the same episode, when the Doctor misquotes the opening line of Walter de la Mere's 1912 poem *The Listeners*, to the ship's empty lounge. (“‘Is anybody there?’ said the Traveller,” not “Is there anybody there...”) One might argue that the Bakers were old-school Reithians – after the BBC's famously paternalistic founding director general John Reith, who made it the Corporation's mission to “inform, educate, and entertain” – and that they were representing the programme's original semi-educational remit. Or maybe their instincts were simpler and more generous. Maybe they just wanted to share with us the things they loved; the things that amused and interested them.

Essential INFO

▶▶ The story so far: The Time Lords have convened an inquiry to investigate the Doctor's alleged meddling in the affairs of other planets. With the prosecution evidence concluded, the Doctor conducts his defence...

▶▶ When producer John Nathan-Turner and script editor Eric Saward first devised the Doctor's season-length trial in the summer of 1985, evidence from the supposedly reformed Doctor's future was to be presented as two two-part adventures – commissioned as *Attack from the Mind*, written by David Halliwell, and *The Second Coming*, by Jack Trevor Story. Both were eventually rejected, along with their four-part replacement, *The Last Adventure* (aka *Pinacotheca*) by former script editor Christopher H Bidmead. Another four-parter – *End of Term* (aka *Paradise Five*) – was commissioned from *Sapphire & Steel* creator PJ Hammond, but Nathan-Turner stiffed that, too. Early in March 1986, Nathan-Turner fell back on *The Mark of the Rani* writers Pip and Jane Baker, from whom he commissioned a story entitled *The Ultimate Foe*; all four parts were delivered by the end of April.

▶▶ The main guest stars for the serial were Honor Blackman – immortalised as Pussy Galore in the quintessential James Bond film, *Goldfinger* (1964) – and Michael Craig. The pair shared a long on-screen history. In the kitchen-sink sequel *Life at the Top* (1965), they'd been lovers of the two unfaithfully married protagonists; five years later, they'd been Mummy and Daddy in the 1969 comedy *Twinky* (aka *Lola* and *London Affair*).



▶▶ Parts Nine to Twelve followed the concluding Parts Thirteen and Fourteen into production – again overseen by director Chris Clough. Courtroom scenes for all six were recorded at BBC Television Centre over Wednesday 16 and 17 July. Two further studio recording blocks followed, spanning Wednesday 30 July and Thursday 14 August... when Colin Baker recorded what proved to be his final scenes as the Doctor (the isolation room sequences bridging Parts Ten and Eleven).

▶▶ Overall, *The Trial of a Time Lord* ranked 168th (out of 241) in **DWM**'s ‘First 50 Years’ poll of 2014. A re-edited version, minus the trial sequences, featured on the Season 23 Blu-ray release (2019) under the title *Terror of the Vervoids*.

Above from top: The Doctor faces the Valeyard (Michael Jayston) in court; writer Jack Trevor Story; a poster for the 1965 film *Life at the Top*.

PART NINE
FIRST BROADCAST: 1 November 1986

Following a recess, the Doctor reseats himself in the Time Lords' dock.

00m 46s It's unclear how much time has passed since the end of Part Eight, when the Doctor (Colin Baker) watched as the Time Lords enabled the warrior king Yrcanos (Brian Blessed) to destroy his former companion Peri (Nicola Bryant), whose brain had been occupied by the consciousness of the monstrous Mentor Kiv (Christopher Ryan). Long enough, plainly, for the Doctor to have used the Time Lords' informational repository, the Matrix, to preview a future adventure to offer in his defence – or many future adventures, perhaps, so he might select one that shows him in a particularly good light. For all we know, the court might have been adjourned not for hours, but days, weeks, or more… in which case, the Inquisitor's question, "Has the recess given you sufficient time to overcome the distress of your bereavement?" would be meant sarcastically.

The Inquisitor (Lynda Bellingham) tells the Doctor to proceed with his evidence. "Perhaps with a little less hyperbole…" adds the prosecuting Valeyard (Michael Jayston) in a snide moment lost from the rehearsal draft.

01m 59s The courtroom's Matrix screen shows Mogar, a planet supposedly "on the Perseus arm of the Milky Way". The Perseus arm is indeed one of two major spiral arms of our galaxy – situated some 6,400 light years from Earth's solar system (which lies in the minor Orion-Cygnus arm adjacent).

Right: The Doctor presents his evidence to the Inquisitor (Lynda Bellingham) and the Valeyard.

Shots of small supply craft bringing what the Doctor described as "rare metals" from Mogar to the intergalactic liner *Hyperion III* never made it into the transmitted episode. (They feature among the many deleted and extended scenes incorporated into the DVD and Blu-ray releases of *The Trial of a Time Lord.*)

According to the Doctor, someone aboard the ship will soon become a murderer…

02m 48s Newly embarked passenger Professor Sarah Lasky (Honor Blackman) complains to stewardess Janet (Yolande Palfrey) that her luggage hasn't made it to her cabin. Stage directions described Lasky as "a large boned, handsome woman in her forties" who delivered her opening speech "with no pause for breath and in ear-splitting decibels". On the face of it, Honor Blackman, an admittedly young-looking 60 at the time of production, met only one of the three stated criteria – which makes one wonder who, if anyone, writers Pip and Jane Baker had imagined in the role?

Security officer Rudge (Denys Hawthorne) – described as "a man promoted once too often" – points out that the Prof has been holding her cabin key upside down: her luggage is in 9, not 6. Evidently, the door to 6 has been left unlocked – but that's not so strange, because the passenger known as Mr Grenville (Tony Scoggo) is about to be given the key… In 1982, Chris Clough had directed the first two episodes of Channel 4's Scouse soap *Brookside*; the second introduced Tony Scoggo as Matty Nolan, biological father of local 'scally' Barry Grant.

As Grenville heads off, the elderly Mr Kimber (Arthur Hewlett) hails him as Hallett, an investigator whom he met on Stella Stora three years before. Arthur Hewlett had previously featured as 'technacotheka' keeper Kalmar in *State of Decay* (1980).

The suggestion that an investigator might be aboard causes Lasky's assistant Bruchner (David Allister) – originally envisaged as "ebony skinned" – to fret. David Allister had also featured in the 1980-81 season, playing Stimson (another dodgy scentist's assistant) in *The Leisure Hive*. As written, Bruchner visibly trembled, slopping a drink he was drawing from a dispenser.

06m 06s In a corridor, Janet informs the Mogarian Atza (Sam Howard) that the ship's departure was delayed by the late arrival of another Mogarian – a Mogarian who, in a cut scene, was directed to their cabin by Janet herself. Although none of the Mogarians' names are spoken in dialogue, stage directions named this (apparent) new arrival Enzu.

In their Target Books novelisation, the Bakers indicate that all Mogarian names end in a vowel and contain a 'z'. They intended Enzu to be distinguished from the others by means of a sash, rather than via a differently coloured translator box (gold, in Enzu's case).

After spotting a UFO, comms officer Edwardes is injected unconscious by a mystery assailant… who transmits a message.

07m 45s Responding to that mayday message, the TARDIS has materialised in the cargo hold of the *Hyperion III*. "How I keep up with you is a constant source of

MS MOTIVATOR

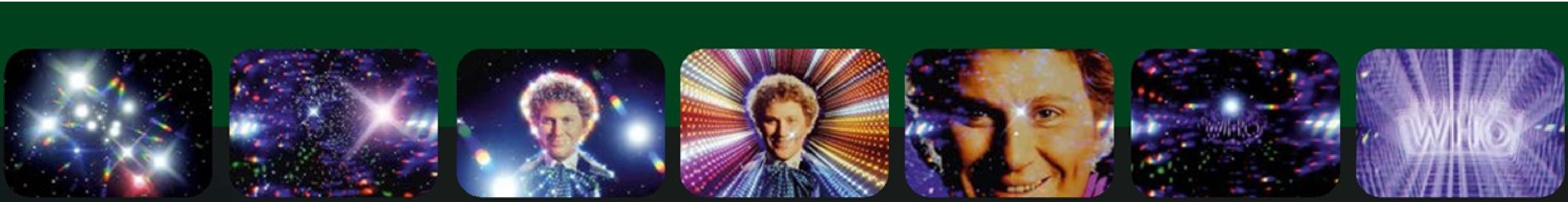
The first TARDIS scene opens with new companion Mel timing the Doctor as he works out on an exercise bike – scripted as an unspecified "exercise machine (rowing machine, whatever)". This sequence had been threatened as far back as the press call held at the Aldwych Theatre on 23 January 1986 to announce Bonnie Langford's casting as Mel.

The next day's *Daily Mail*, for example, described the character as "a modern miss heavily into aerobics and muesli" who "decides the doctor [sic] is overweight and must diet. The current Dr Who, actor Colin Baker, is about 15 stone…"

The next month, a *Sun* story unkindly headlined *How Dr Who Grew Into A Dr Huge* claimed that "the show's producers" had been "so taken aback" by Baker's weight gain throughout the year the programme had been out of production "that they decided to write it into the script". Baker later disputed the quotes put into his mouth for the purposes of this particularly unkind report – but nonetheless, this scene must have been part of the brief given to writers Pip and Jane Baker.

Above: Mel oversees the Doctor's exercise regime.

Left: A publicity photo of Colin Baker and Bonnie Langford.



amazement to me,” the Doctor tells Mel – a line amended in rehearsals from the scripted “How I’ve kept up with you these past three months is a constant source of wonder to me!” (The Bakers’ novelisation incorporated this, and also specified Mel’s age: 22.)

08m 50s The pair are promptly arrested by two armed guards… with a boom shadow visible at top right of the screen as the Doctor is jabbed in the back. Departing dialogue was trimmed from the end of this scene (“You certainly talked us out of trouble there,” snarked Mel) – but more importantly, the subsequent sight of Enzu crossing to the hydroponic centre fence…

09m 49s On the bridge, the Doctor is reunited with a former acquaintance – but Commodore Travers (Michael Craig) denies having sent the mayday. Michael Craig’s casting appears to have alluded to his stint as John Anderson, captain of the *Tor Scandinavia*, which ferried passengers between Felixstowe, Gothenburg and Amsterdam across three series of the BBC’s notorious serial *Triangle* (1981-83).

Former captain ‘Tonker’ Travers’ bizarre nickname appears to have come out of rehearsals (an in-joke of some kind, perhaps?).

12m 24s Enzu collects Demeter seeds from a work hut in the darkened hydroponic centre – not realising that light from inside the hut is shining onto one of several giant pods outside, which has started to pulsate. In their novelisation, the Bakers ask, rhetorically: “Had Enzu unwittingly begun a process that could not be halted?” Which is significant, as we’ll see…

Stage directions had Enzu “forcing open a cupboard containing jars each labelled with the name of a Greek god” – hence ‘Demeter’ seeds, after the goddess of the harvest and agriculture. On screen, a container labelled ‘Hermes’, after the messenger of the gods, appears to be visible on the third shelf down, nearest Enzu. But what might Hermes seeds grow into, exactly?

14m 51s Snooping around, Mel joins Lasky in the gym. Stage directions required the scene to open with a close-up of the exercising Lasky’s features “contorted in agony… vehemently determined not to give in”. We’ve seen how the Bakers specified that the Professor should be “large boned”; was that meant to be the reason why she put herself through such torture?

When Lasky investigates the break-in at the hydroponic centre, Mel hears a message over her headset: for the Doctor to meet their summoner in Cabin 6.

19m 28s A shoe discovered beside the *Hyperion III*’s waste-disposal unit has been found to match one discovered in Cabin 6 – implying that Grenville met a premature end in the ship’s pulveriser. Here, Mel asserts that the Commodore has no right to wonder why people die every time the Doctor appears on the scene. “Yes, he does, Mel,” begins the Doctor – but the unscripted end of his line was cut: “He has every right. It happens to be true.” This appears to have been appended in rehearsals to make better sense of the Doctor’s response, but it sounded like a confession of some sort – so it’s just as well it was removed, because surely the Valeyard would have pounced on it otherwise!

On the bridge, the Doctor is reunited with a former acquaintance.

20m 49s In the courtroom, the Doctor denies having told Mel to continue her investigations alone with the words, “My dear Melanie, if you wish to pursue this completely arbitrary course, pray hurry along to the hydroponic centre…” He tells the Inquisitor: “That isn’t what happened. The girl, Melanie – her information was important…” This was altered from the courtroom Doctor’s scripted mention of “Mel’s information” – seemingly in error, because whereas the real Doctor usually calls his companion Mel, the faked Doctor had just been heard to address his companion as “My dear Melanie…” Surely the writers meant “My dear Melanie” as an example of his suddenly uncharacteristic speech, just like “arbitrary course”?

23m 30s Edwardes (Simon Slater) has allowed Mel to take a look around the hydroponic centre… with fatal consequences! Stage directions had previously demanded a shot of “an HT [high tension] cable… ripped from the wall of the hydroponic centre and crudely attached to the mesh of the inner fence” – so his sudden electrocution here should have come as less of a surprise.

Mel screams in the key of F, the better to segue into the closing theme… so producer John Nathan-Turner supposedly requested of Bonnie Langford.

A leafy protuberance bursts from one of the pods! →

Top: Vervoid pods in the hydroponic centre.

Right: Commodore Travers (Michael Craig), Rudge (Denys Hawthorne) and a guard (Hugh Beverton) with the Doctor and Mel.

PART TEN
FIRST BROADCAST: 8 November 1986

01m 06s Mel has stopped screaming when her shriek is suddenly heard again, just before she rushes out to meet two guards – an error in the edit suite, it seems.

As originally written, the pods opened in response to the "intermittent flashing white light from the arcing [HT] cable" beside Edwardes' body – with no mention of explosions, nor showers of sparks across the under-ceiling.

03m 00 In the gym, the Doctor tells Lasky he's no comedian – "more a sort of clown, actually. Would you care to hear my rendering of *On with the Motley*?" He's alluding to *Vesti la giubba* (literally, 'Put on the costume'), a tragic aria sung by the betrayed entertainer Canio midway through the opera *Pagliacci* ('Clowns', 1892), by the Italian composer Ruggero Leoncavallo – the origin of the phrase, 'The show must go on.'

03m 29s The Doctor's been summoned to the bridge, where Mel is being held under arrest. "How long have you known this woman?" demands the Commodore – a question the Doctor evades... but why?

Rudge reports that Edwardes' body is missing – and the guard left beside his corpse is AWOL too (killed by something that emerged from one of the pods, in fact). Presumably the Doctor is alluding to the 'evil' he claimed to have sensed in the hold in the previous episode, when he says that "The weird atmosphere down there could lead to phantasmagoria" – ie, hallucinations.

06m 07s News of the guard's disappearance has resulted in Mel's release – and soon, Bruchner and Lasky's other assistant, Doland (Malcolm Tierney), return to the hydroponic centre, finding the pods burst open. There's no sign, however, of the search the Commodore had ordered Rudge to organise a few scenes earlier; Enzu the Mogarian is right now lurking in the shadows, in fact. (Further evidence of Rudge's general uselessness, perhaps?)

"Some fool must have introduced high intensity light into the centre," muses Doland, looking over the empty pods – the fool in question being Enzu, when he let light spill from the work hut while stealing the Demeter seeds in the previous episode. The implication being that whoever placed the cable as a booby trap wasn't *primarily* responsible for causing the pods to open...

08m 01s Bruchner and Doland have become aware of an intruder in the hold – Enzu, of course (although there's no indication that either man catches clear sight of the Mogarian). But what happens next? In the Target novelisation, the two scientists are too late to intercept Enzu before he scurries out: "If either man had recognised the intruder, he was not saying..."

Shots of Enzu fleeing the hold, moments later pursued by Bruchner and Doland, were cut from the finished programme...

Right: Two Mogarians in their protective suits.

10m 21s Enzu joins the other two Mogarians in conversation with the Commodore in the lounge. A few moments later, Bruchner and Doland enter the background. This can't be coincidence – because in the original edit, they'd chased Enzu out of the hold (as mentioned above). So it *should* have been possible for one of them to have identified Enzu as the snoop in the hold, and – having followed him to the lounge – taken deadly action accordingly...

Enzu collapses, poisoned. The Doctor removes his helmet to reveal that he wasn't a Mogarian, but a human: investigator Hallett.

Right: Mr Kimber (Arthur Hewlett) is attacked by a Vervoid in his cabin.

One of the beings that came from the pods appears in Mr Kimber's cabin...

13m 19s In the previous episode, we learned that the Doctor had saved the Commodore's ship on some earlier occasion involving "a web of mayhem and intrigue". Now we discover that the Doctor "knew and admired" Hallett – but the fact that the Commodore doesn't recognise Hallett suggests that the Doctor's previous encounters with both of them must have been entirely unrelated. It's a remarkable coincidence, then, that both of them *just happened* to be aboard the *Hyperion III* when the TARDIS *just happened* to be in the vicinity.

17m 01s With his cover blown by Mr Kimber, Hallett disguised himself as Enzu, then faked his own death in order to fool the person he was aboard the ship to investigate. Next, he used the seeds to lead the Doctor to the hydroponic centre, thinks Mel. So was there a *real* Enzu, originally booked into Cabin 6? If so – what did Hallett do to him, bearing in mind that Mogarians can't breathe oxygen? If not – where did Hallett get a Mogarian costume at such short notice?

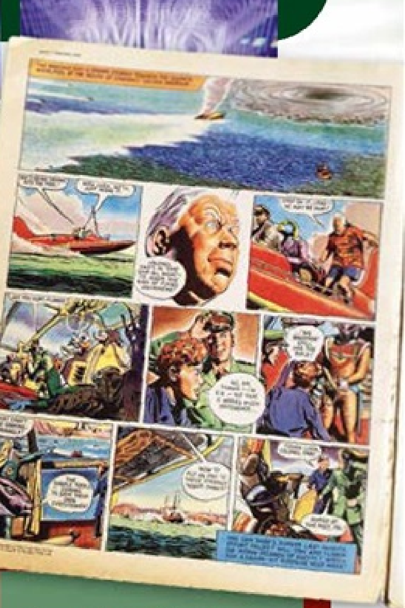
One of the beings that came from the pods appears in Mr Kimber's cabin – killing him with a thorn.

21m 42s Janet brings a hot drink to Mr Kimber's cabin – unaware that his killer is in the shower stall. By accident if not design, this scene inverts the most notorious scene in the Alfred Hitchcock-directed shocker *Psycho* (1960) – in which a maniac attacks Marion Crane, played by Janet Leigh, in the shower of her motel room. But here, the killer is hiding in the shower *from* a Janet – and turns on the water to send her away!

In the rehearsal draft, the monster answered Janet when she called out to Mr Kimber, asking if she should leave his drink on the table: "Yes..."

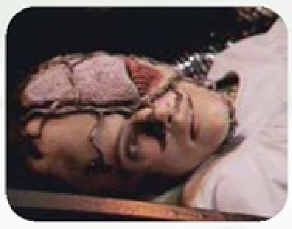
WHO DARES

Two of the *Hyperion III* cabins are decorated with vintage pages illustrating the interplanetary adventures of *Dan Dare: Pilot of the Future* – as related in the original *Eagle* comic of the 1950s and 60s. In Mr Grenville's Cabin 6, we see the second page of the 11 May 1956 edition (vol 7, no 19) – an episode of the serial *Rogue Planet*, in which Dan lands on the surface of the eponymous planet Phantos. And in Mr Kimber's Cabin 8, we see the second page of the 7 September 1956 edition (vol 7, no 36) – a later episode of the same serial, in which a downed Phant ship carrying Dan and his red-headed sidekick cadet Flamer Spry is drawn "steadily towards [a] gigantic whirlpool". Odd to note, then, that Part Eleven of this adventure also ends with the ship carrying our hero and his red-headed sidekick being drawn helplessly towards a gigantic whirlpool – albeit in space.



Above: A page from the 7 September 1956 edition of the *Eagle* comic.

22m 21s Wanting to know why Lasky had exited the ship's isolation room wearing a surgical mask, the Doctor distracts its guard by using a fire axe to activate the fire alarm. The action here was reworked in rehearsals. As written, Mel cocked her head at the sound of "slightly eerie murmuring" from a nearby air duct. Her question, "Did you hear that?" prompted the Doctor to emerge from the "reverie" that had made him seemingly oblivious: "Er – what? No. Give me your shoe," he demanded. She complied. Retracing his steps to the fire alarm, he used Mel's shoe to smash the glass, then flipped it over his shoulder for her to catch. Why the change? Perhaps because Mel is wearing calf-length boots, not shoes – which don't slip off so easily.



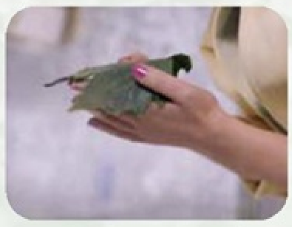
23m 02s Beneath a plastic tent in the isolation room, the Doctor and Mel discover a young woman with organic growths on her face. Once again, Mel screams; once again in the key of F, it seems!

PART ELEVEN

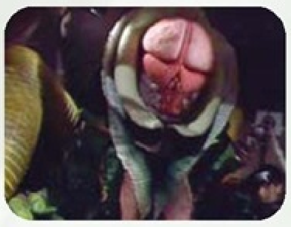
FIRST BROADCAST: 15 November 1986

01m 44s The Doctor tries to steady the mutant (Barbara Ward) as she begs him to "Stop Lasky…" The action was much altered from the rehearsal draft – in which the mutant lurched bodily from the bed, toppling the oxygen tent in the process: "Staggering unsteadily arms outstretched, the mutant blocks their access to the door." Whereupon (as in the finished programme) Lasky and her assistants rushed in, using gas to suppress the mutant. Clearly, though, the cramped cabin set would have made the original choreography impossible.

02m 23s In the corridor outside, Doland explains that the so-called "monstrosity" is his lab assistant, Ruth Baxter – accidentally infected with a particular pollen through an uncovered wound. In the rehearsal script, Doland's use of 'she' to describe the mutant prompted Mel to echo, incredulously, "She!" Evidently the Bakers had envisaged the mutant as unrecognisably female – stage directions describing a "once human face… grotesquely latticed with straggly creeper vines and waxy, olive leaves."



06m 01s While the *Hyperion III* cruises into the vicinity of a black hole, Mel's been eavesdropping as Rudge and Janet search the missing Mr Kimber's cabin (causing the adjacent corridor wall to wobble). Janet suggests that Mr Kimber wouldn't have wandered off without his jacket or watch – but why? Once they've gone, Mel searches the empty cabin herself, finding a mysterious leaf. In the Bakers' novelisation, she pauses to examine the wristwatch in question, finding an inscription on the back: *With you every second. Peter and family.* Because, according to the book, the watch had been a gift to Mr Kimber from his son and grandchildren on Earth… whom Mr Kimber had been en route to visit. Oh, the pathos!



06m 20s Meanwhile – in (as stage directions had it) "a gap between the inner and outer shells of the bulkhead" – Mr Kimber's corpse is dumped alongside those of Edwardes and the murdered guard. Not counting a brief glimpse of a monstrous face seen through the gym grating in the previous episode, we're granted our first clear sight of the beings that emerged from the pods: Vervoids. The eventual design, surrounded by a 'collar' apparently modelled in part on the leaf of a carnivorous South American *Heliamphora*, or pitcher plant, differed greatly from the scripted description: "The biped's head, sculpted like a closed ivory brown bud, has sunken cheeks that project forward an O-shaped, rubbery mouth. Curling, transparent sepals shield ear-slits. Neither eyebrows nor lashes frame the lidless, staring eyes in the grotesque, noseless, face." ('Noseless' because Vervoids, being plants, were supposed to "breathe through their foliage".)

08m 32s Soon after the Commodore agrees to co-operate with the Doctor to hunt down Hallett's murderer, the isolation room guard is attacked by Vervoids. The second Vervoid (Bob Appleby) asks its comrade for help with the corpse – in a hissing voice, as directed, with "consonants taking preference over vowels all in a minor key". Later, we'll learn that the Vervoids have been genetically engineered, which (we presume) accounts for the fact that these plants have the faculty of speech – but if they've only recently emerged from their pods, when and how did they learn English, exactly? Perhaps after Lasky and co spoke to them in their pods?

The idea that plants grow when one speaks to them supposedly originated with the German philosopher Gustav Fechner in *Nanna: Oder über das Seelenleben der Pflanzen* ('Nanna, or about the soul-life of plants', 1848). And on 21 September 1986, between production and transmission of these episodes, none other than Prince Charles invited widespread derision after giving an interview in which he admitted chatting to his own flora: "They respond, I find…"

10m 35s In the gym, Mel seizes the opportunity to ask Doland about the pods in the centre – which Doland claims were just empty fruit shucks. "I hope he's a better scientist than he is a liar…" Mel was supposed to say to herself, after Doland departed – but this on-the-nose line never made it to screen.

***Mel hears the Vervoids in the ducts discussing plans to kill all of animal-kind – but she's gassed unconscious by a human assailant.* →**

Left: Vervoids move their victims onto the 'compost heap'.

→ 13m 25s Having heard an audio recording of the attack on Mel, the Doctor narrowly succeeds in preventing his companion from being tipped from a sealed laundry bin into the pulveriser... prompting an unscripted pun: “Don’t throw the towel in, Mel.” As written: “With the uncovering of Melanie, he sinks to his knees and, draped over the edge of the bin, gulping in air, gazes at the pulverizer [sic].”

The Matrix screen shows the Doctor having sabotaged the ship’s comms with an axe – which the Doctor claims is faked footage; the real killer did it.

18m 34s In the hydroponic centre, Bruchner has burned notes on Lasky’s “obscene experiment” – which prompts Lasky to compare his reaction to that faced by Galileo. The Target telling adds, helpfully: “She was referring to the Italian genius born in the Earth year 1546 who was imprisoned in a futile attempt to suppress his scientific discoveries.” Although the astronomer Galileo Galilei was actually born in 1564, he was indeed placed under house arrest from 1633 to his death in 1642 after a Papal inquisition found him guilty of heresy.

20m 30s Bruchner is determined to destroy the ship, and the eavesdropping Vervoids have made his death their priority – which is why one here tries to attack him through an air duct. On screen, Bruchner simply slams the grille shut... but the Bakers had intended for this to cause the lunging Vervoid’s arm to be severed. “Bruchner’s expression becomes terror-stricken,” they wrote – because: “propelled by its fingers, the severed arm is scrabbling towards him.” Whereupon Bruchner fled, unsurprisingly.

Chris Clough planned out camera directions for this sequence – eg “MCU arm on floor starts to move... LOW LS – arm f/g, Bruchner b/g” – but for unknown reasons, it went unrecorded.

In their novelisation, the Bakers spelled out the purpose of this scene, describing how any misgivings Bruchner had about his drastic plan “were expunged by the gruesome mutation”.

22m 45s The Doctor and Lasky arrive outside the bridge to discover that Bruchner has sealed himself inside. He’s aiming the *Hyperion III* into the eye of the Black Hole of Tartarus, realises the Doctor... in a cliffhanger that was re-edited in post-production. As written, the episode ended not on the Doctor, but on Bruchner’s face “aglow with messianic elation...”

PART TWELVE

FIRST BROADCAST: 22 November 1986

00m 50s From inside the bulkhead, the second Vervoid decrees that Bruchner must be stopped: “Get every Vervoid to the bridge area.” Next, we cut back to Janet’s cabin, which Mel had been searching for evidence of malfeasance. Mel sees the Vervoid she was hiding from in the shower stall leaving via the air duct... implying that it heard the second Vervoid’s command. How? Are Vervoids telepathic? (In the Bakers’ novelisation, the second Vervoids’ “sibilant instruction” is heard echoing from the air duct – unlikely as that seems.)

Both Vervoids have been seen with fumes issuing from their mouth parts. Stage directions explained: “Vibrations from the turbulence have aroused fear” – hence this unusual physical reaction.

02m 00s Via a grille, the Vervoids have gassed Bruchner dead. Trying to break through from outside, the Doctor scents marsh gas – a blend of methane, hydrogen sulfide and carbon dioxide, produced by fermentation and similar processes beneath the surface of swamps. The rotten-egg stench must be *appalling*... but what’s more, why didn’t the laser lance used to cut through the lock cause the highly flammable methane to ignite?

Right: A nasty surprise awaits in the shower!

Able to enter the bridge, the two masked Mogarians have saved the ship – but then hijacked it (as they’d always intended) to repossess the metals in its vault.

08m 51s While the Mogarians’ associate Rudge holds the Doctor, the Commodore and Lasky hostage in the lounge, someone’s thrown liquid at the Mogarians’ masks – acid that burns through their protective gear, according to the Bakers’ novelisation (a detail that’s not spelled out on screen). Hoping to convince Rudge that the hijack is a lost cause, Mel’s proposed removing the dead Mogarians’ face plates – revealing metallic-skinned humanoids with grilles where their mouths ought to be. Which implies that the Mogarians somehow evolved these parts – from dwelling in mines, perhaps?

The Bakers intended the Mogarians’ exposed features to be “blond, classically formed and aesthetically gentle in their final repose”.

09m 46s In the lounge, with Rudge disarmed and disappeared, the Doctor makes a show of asking the Commodore for a “phaser” – since the *Hyperion III* guards’ yellow guns are named after the personal weapons used by Starfleet staff in *Star Trek* (1966-69), it seems. Oddly, the only other “phaser” seen in *Doctor Who* featured in the preceding segment of the *Trial*: in Part Five, the accidental discharge of a “CD phaser” caused the death of the monstrous Raak.

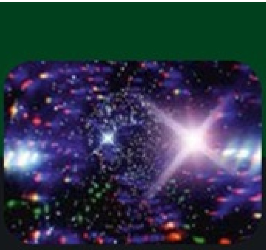
ERROR OF THE VERVOIDS

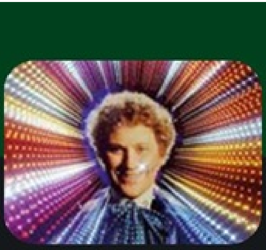
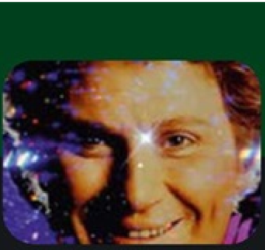
Before embarking on her doomed attempt to negotiate with the terrorising Vervoids in Part Four, Professor Lasky insists that she hadn’t planned to exploit the creatures like her assistant – who’d imagined them as a cheap substitute for robot labourers. So why *did* she create the Vervoids?

In their Target Books novelisation, Pip and Jane Baker dwell on the Professor’s past, describing how young Sarah Lasky had lost her mother at the age of 12 – the mother who’d been convinced that house plants “responded to the warmth of affection”. Soon afterwards, the “acutely shy” Lasky read of a discovery by the biochemist Ladzunski: “That a vital hormone essential to the functioning of the human brain also acts as a signal molecule in plants.”

Perhaps she read this in a thousand-year-old archive copy of *New Scientist* magazine. *Leaves could have a message for mammals*, a report published in the 8 May 1986 edition, described how Michel Lazdunski (1938-) and his colleagues from the plant Physiology Laboratory at the University of Nice had recently discovered the plant hormone abscisic acid (ABA) in the brains of mammals. The implication, then, is that Lasky created the Vervoids as proof of her late mother’s theory; perhaps, even, she wanted them as friends.

Right: Professor Lasky tries to reason with the Vervoids.



12m 30s The Doctor knows that Doland's the murderer, since Lasky couldn't have killed the Mogarians while being held hostage... but why conclude that the Mogarians must have been killed by whoever booby-trapped the hydroponic centre fence, poisoned Hallett, stole the tape and tried to dump Mel in the pulveriser? Surreptitous use of acid against the hijacking Mogarians (who had it coming, frankly) proves nothing more than that Doland shares a circumstantial taste for subterfuge and a ruthless streak. One wonders, in fact, why the court Inquisitor doesn't stop the Matrix to make exactly this point...

14m 41s The Commodore's men have arrested Doland – who was working to sell the Vervoids to a consortium that meant to grow them as cheap labour, replacing robots. But Vervoids attack them en route to the brig – killing Doland with one of their thorns when he reaches out to them. The question occurs: why create slaves with poisoned thorns? The Vervoids weren't being grown for military use, after all. In the next scene, Lasky says that something must have gone "radically wrong" for the Vervoids to exhibit seemingly psychopathic behaviour: "A malfunction of the DNA." Perhaps their poisonous thorns are mutations too, or maybe Doland corrupted their DNA on purpose. Before he dies, after all, he tells them: "Without me, you wouldn't exist..."

17m 19s In the hydroponic centre, Lasky tries to negotiate with the Vervoids... but also gets jabbed with a thorn. Stage directions described this as an almost regretful act: "Gently a Vervoid arm reaches into frame. Lifts the hair at the nape of Lasky's neck, and delicately attaches a thorn..."

19m 14s Having seen the Vervoids' victims (including Rudge) placed on a 'compost heap' in the ducting, the Doctor and Mel have returned to the bridge. The Doctor proposes using their cargo of Mogarian vionesium, which releases intense light and CO2, to accelerate the Vervoids' life cycle – condensing spring, summer and autumn into moments. "Seasons which I may be a long time enjoying again if I go robbing my own vault," remarks the Commodore. Prompted by a Twitter post from **DWM** contributor @jonnymorris1973, Michael Craig's daughter @khawajia recently posted a clip of her father heroically re-enacting this improbable line nearly 34 years later: see *tinyurl.com/TonkerSeasons*

21m 19s The Doctor, Mel and various crew members have used vionesium on the Vervoids, causing the creatures to wilt and decay... with one of their number showing the drawstring of a pair of trackie bottoms beneath its browning foliage.

Moments later, the Doctor collects one of the Vervoids' leaves and watches it disintegrate in his palm – a leaf that moves between his right and left hands between shots, after Mel approaches.

22m 39s Later, in the cargo hold, the Doctor and Mel say their farewells to the Commodore and Janet... beside a TARDIS that's noticeably wide of the floor markings that delineated its original landing site, back in Part Nine.

As the TARDIS departs, the Doctor sings "*Vesti la giubba e la faccia infarina...*" Mel's irritation at the Doctor's in-flight oratorios inverts a character trait that *she* was supposed to exhibit. Reporting on Bonnie Langford's introductory press call, for example, the *Daily Star* noted how "Melanie annoys the doctor [sic] by constantly singing in the Tardis [sic]".

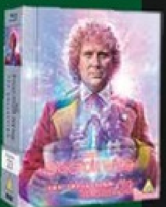
23m 18s Back in the courtroom, the Doctor claims that if a single Vervoid reached Earth, the human race would have been eliminated. "Or – at best – banished to the barren deserts or the Arctic wastes!" he added, in the rehearsal draft.

The Valeyard says that since the Doctor has confessed to destroying a complete species, the charge must now be genocide! **DWM**

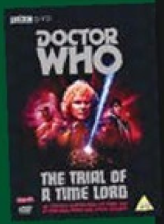
Having seen the Vervoids' victims placed on a 'compost heap' the Doctor and Mel have returned to the bridge.

FURTHER INFO

BLU-RAY Boxed as *The Collection: Season 23*
COMPANY BBC Studios
YEAR 2019
AVAILABILITY Unavailable

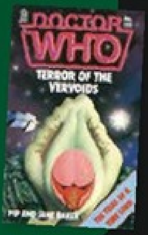


DVD Boxed as *The Trial of a Time Lord*
COMPANY 2|entertain
YEAR 2008
AVAILABILITY Out now



VIDEO Tinned as *The Trial of a Time Lord*
COMPANY BBC Video
YEAR 1993
AVAILABILITY Deleted

NOVELISATION *The Trial of a Time Lord: Terror of the Vervoids*
COMPANY WH Allen & Co/ Target Books
YEAR 1987/1988
AUTHORS Pip and Jane Baker
AVAILABILITY Out of print



Top right: A disintegrating Vervoid. **Above:** The corpses begin to pile up in the Vervoids' compost heap.

APOCRYPHA

The adventures we might have missed between television episodes...

RACE AGAINST TIME

Feature by **STEVE LYONS**

"You will regret this intrusion, rash fool," her voice rasps. "I shall take that miniscule mind, separate it from your body and thrust you into Time Anarchy."

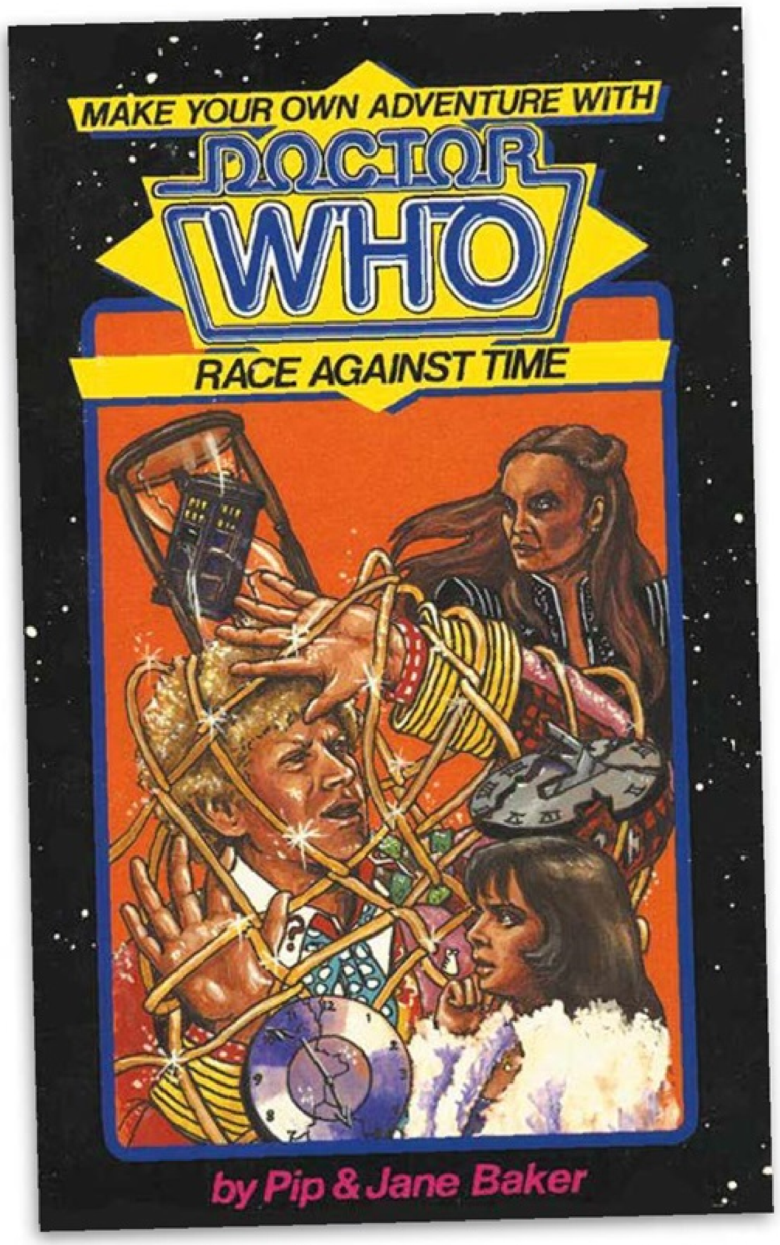
The Rani is back, and her dangerous experiments have shunted Earth into 'Time Limbo'. The Doctor has to find and disable her Time Destabilizer – but he'll need your help to do it.

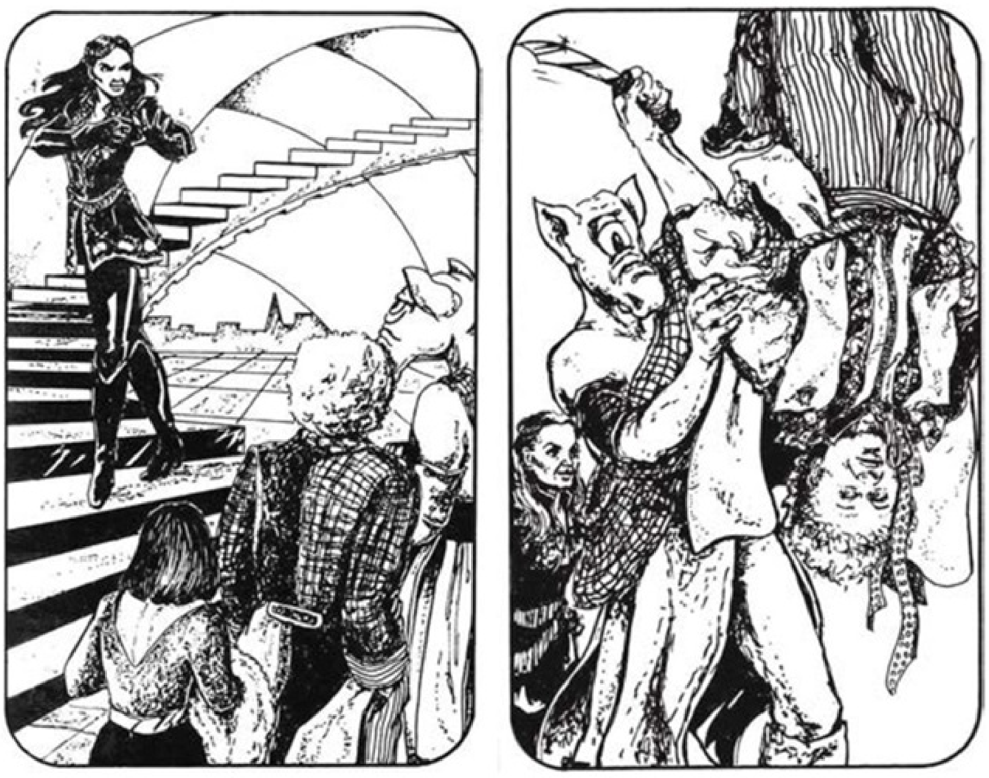
The *Make Your Own Adventure* books cast you, the reader, as the star of the story. Each one allows you to share an adventure with the Doctor. In *Race Against Time*, you recognise him as soon as he appears – perhaps because you've seen him on the telly. You can't be that big a fan, though, because you don't know who the Rani is...

On screen, the amoral Time Lady had debuted in *The Mark of the Rani* the previous year, to great acclaim. She would return in the following year's *Time and the Rani*. In the meantime, this extra prose outing by her creators was a treat – and, with hindsight, it's especially nice to see a rematch with the Sixth Doctor.

Having frozen Earth in time, the Rani plans to project it back to the Cretaceous Era – for no other reason than that she needs primeval slime for her experiments. Why she couldn't just collect some in her time machine is unclear.

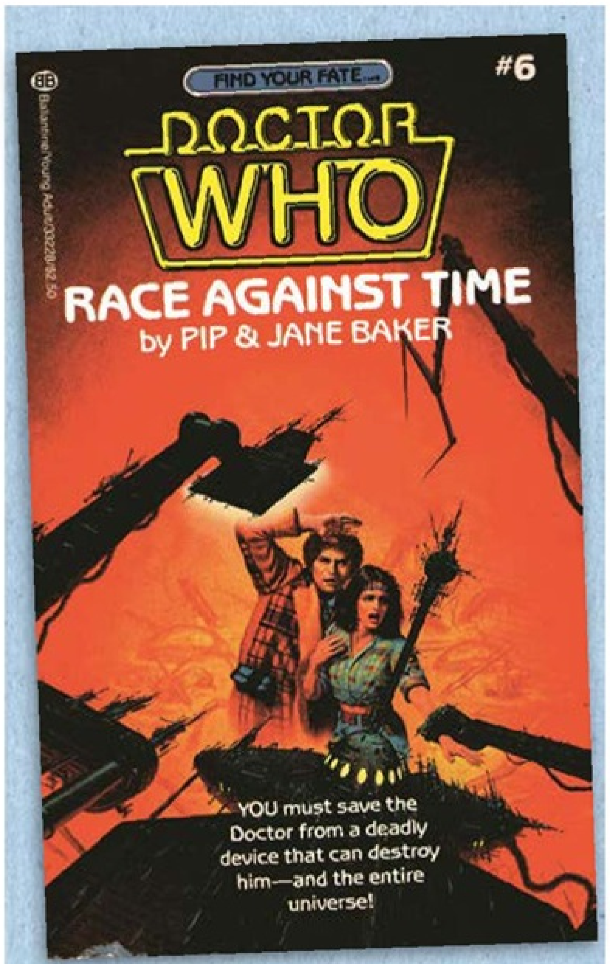
The Doctor, Peri and you have to stop her. You head for the planet Pyro Shika, where you encounter the native Shikari: humanoid beings with single, heat-seeking eyes and giant snouts. The Shikari hunt with electrostatic





Above: The cover of the UK edition of *Race Against Time* was illustrated by Gail Bennett.

Left: Two of Bennett's full-page illustrations from the book.


FIND YOUR FATE
#6
DOCTOR WHO
RACE AGAINST TIME
by PIP & JANE BAKER
YOU must save the Doctor from a deadly device that can destroy him—and the entire universe!

What Is It? A game book in the *Make Your Own Adventure with Doctor Who* series – or *Find Your Fate* in the US.

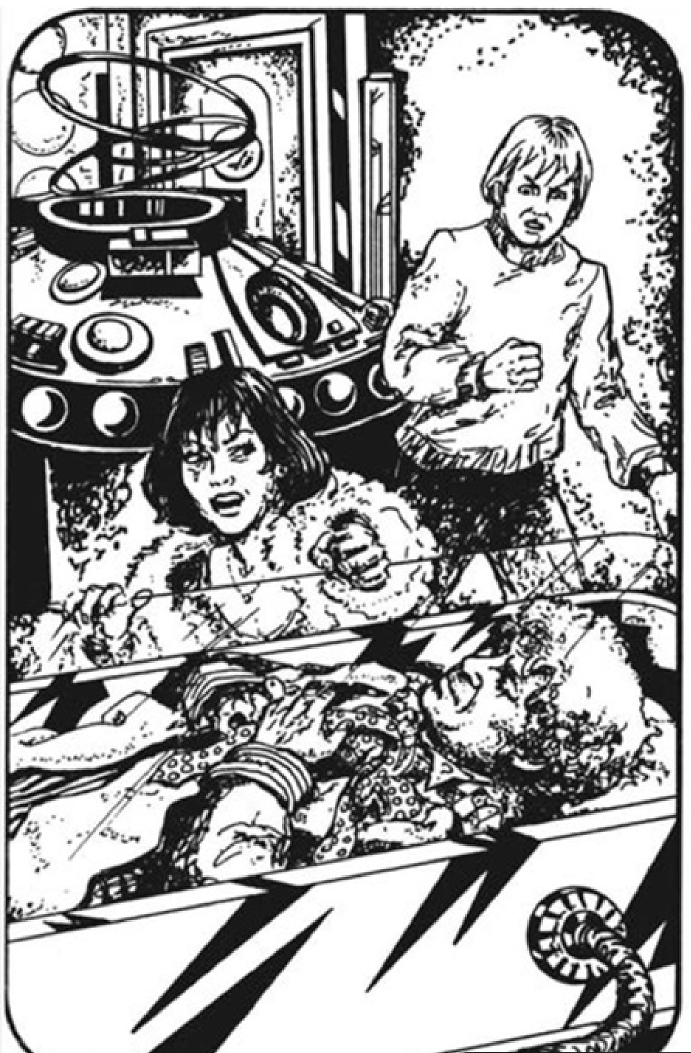
Who Wrote It? TV stalwarts Pip and Jane Baker.

When Was It? 28 August 1986.

Where Does It Fit? Some time after *The Mark of the Rani* (1985). The Sixth Doctor is travelling with Peri – and you.

Why Does It Matter? It's a welcome second outing for a popular villain.

How Do I Find It? It's out of print, but not too hard to pick up at a reasonable price.



Far left: The Doctor (Colin Baker) with the Rani's wardrobe TARDIS in *The Mark of the Rani* (1985).

Above: Peri (Nicola Bryant) in *The Two Doctors* (1985).

Left and below: More of Bennett's illustrations from *Race Against Time*.

Below left: The Rani (Kate O'Mara) in *The Mark of the Rani*.

nets, hanging their prey upside down. The Rani controls them through blackmail. The Bakers would remix these elements for *Time and the Rani*, in which they also recast the Time Destabilizer as a Time Manipulator. Conversely, the Rani's TARDIS maintains its wardrobe shape from *The Mark of the Rani*. Peri describes the three-ring pattern on its door as "the Rani's logo".

The Doctor and Peri are well characterised, as you'd expect, with the Bakers earning extra points for making use of Peri's botany skills. Points off, however, for having her play the stereotypical companion, breaking a shoe heel and twisting her ankle!

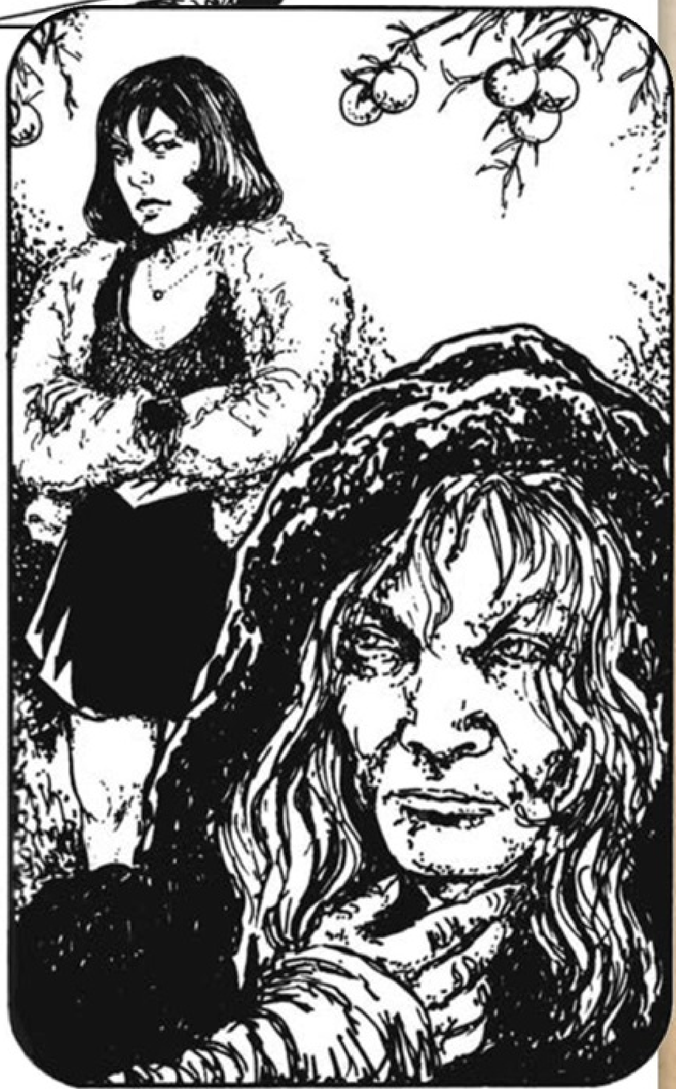
As for 'you': regardless of the path you take, you come across as headstrong and impulsive. The Doctor accuses you of "behaving like a gormless tourist" – though, in return, you can be quite lippy about his sartorial choices.

As always, the writers' love of language is on show. You don't ask Peri to agree with you, you're "soliciting her acquiescence". The Rani sets about "lyophilizing" the Doctor. Why have a giant moth when a "prodigious lepidoptera" is better? Or an electric fence when you could have a "megavolt palisade"? Meanwhile, a cavern filled with giant bats is described as a "den of iniquity"...

The game book format offers many different versions of this story. The 'real' one, presumably, is one of those in which the Earth is saved; others would be hard to reconcile with TV continuity. This doesn't mean you necessarily survive!

The story unfolds as you make choices, tackle challenging puzzles – the Bakers never underestimate their readers' intelligence – or just test your luck on a die roll. It confronts you with one inventive deadly danger after another. Alien turf bounces you into the stratosphere. A cabinet sucks you into an antimatter world. You're dropped down the gullet of a cannibalistic rhododendron.

Beware, too, of hybrid Ratapes (exactly what they sound like), bone-crunching Quarintalardus, ice-spitting Cryogenates, Bi-cetorhinurus (that's double-headed sharks to you and me) and the aforementioned giant bats, whose venom turns their victims into stalactites. All in all, you might wish you'd stayed at home. Those who do, however, succumb to Time Limbo and their brains die from lack of nourishment.



That said, once you've pointed the way to Pyro Shika, you appear to be surplus to requirements. The Doctor orders you to stay in the TARDIS while he seeks out his enemy. Do as you're told and you'll enjoy a peaceful doze, waking to find that everything is OK again. You'll even be handed a book called *Race Against Time*, in which you can read about the grisly fates you've avoided.

It may well be the moral of the story that this is your most sensible option. **DWM**

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Reviewed this issue

- ***The Paternoster Gang: Heritage 3***
  Featuring Vastra, Jenny and Strax
  RRP £24.99 (CD), £19.99 (download)
- ***The Third Doctor Adventures: Volume Six***
  Featuring the Third Doctor and Jo Grant
  RRP £24.99 (CD), £19.99 (download)

Available from bigfinish.com

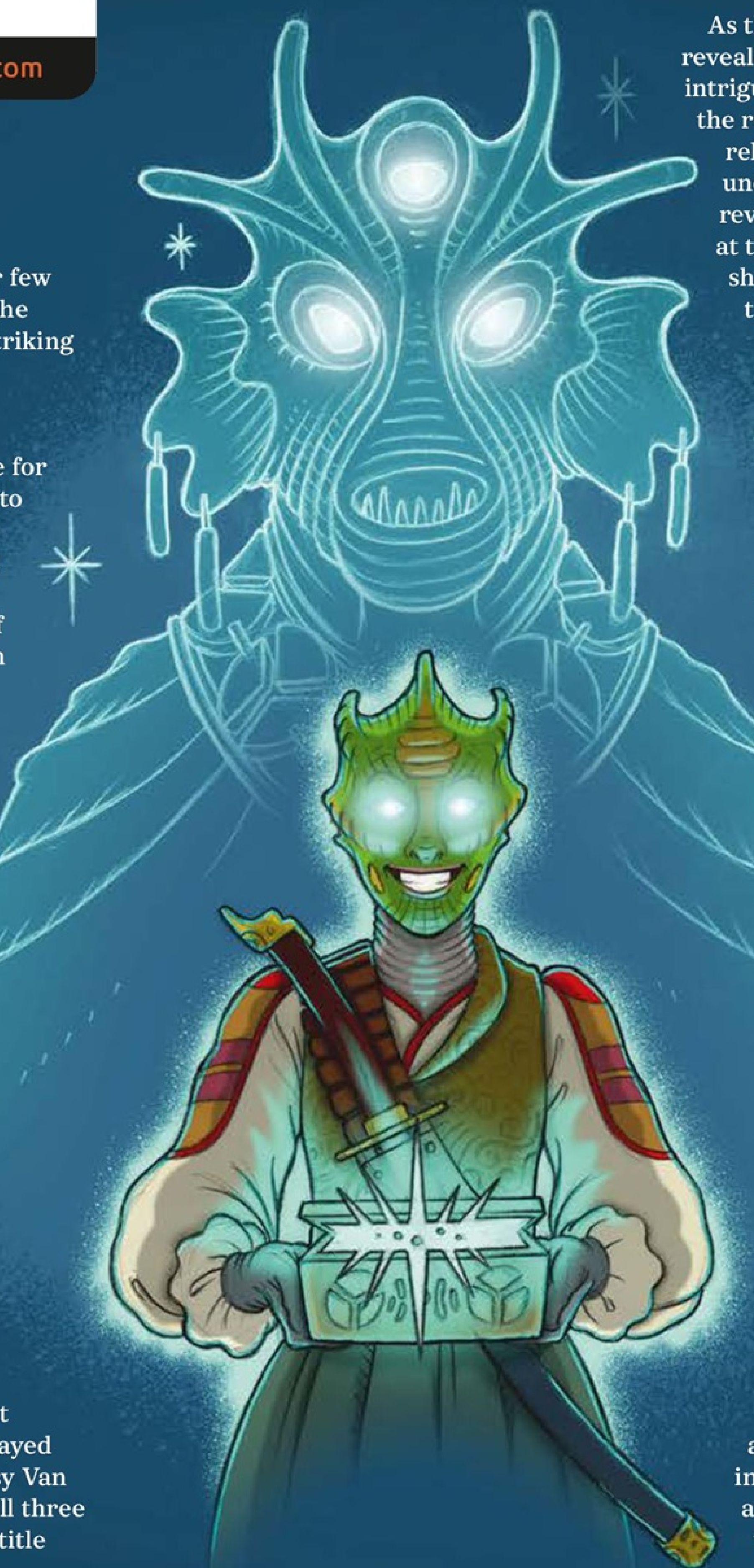
Review and illustration
by **JAMIE LENMAN**

DAN STARKEY • NEVE McINTOSH • CATRIN STEWART
FROM THE WORLDS OF
BBC DOCTOR WHO
THE PATERNOSTER GANG
HERITAGE 3
BIG FINISH

Sherlock Holmes has benefited from a fair few re-imaginings over the years, but none so striking as when he became a prehistoric reptile woman with a cockney ninja for a sidekick and a psychotic alien clone for a housekeeper. Since they burst onto our screens in 2011's *A Good Man Goes to War,* the Paternoster Gang have been peppering our favourite show with their particular brand of Silurian sleuthing. Now they return to delight us in *Heritage 3*, their third audio outing for Big Finish.

Lisa McMullin's *Family Matters* kicks off the trio of adventures, as Madame Vastra, Jenny Flint and their Sontaran butler Strax fend off a mysterious break-in at their home. On the trail of the perpetrators, our scaly heroine is nobbled by a ne'er do-well and finds herself on display in a side-street freak show. As her friends track her down, we can almost smell the sawdust strewn on the cobbled floor. All that's needed is a roll-call of bizarre attractions to convince us we've really seen a lion-faced girl, the world's tallest man or 'the rubber woman'...

To her horror, the proprietors of this grisly establishment turn out to be Jenny's estranged parents, played with greasy world-weariness by Issy Van Randwyck and Ignatius Anthony. All three stories in this set use the umbrella title *Heritage* as a powerful emotional fulcrum, and Jenny struggles with the idea that her own family profit from the exploitation of people like her wife. For Vastra the challenge is almost too great, even after her liberation, and she rails at her fellow performers for their dumb acceptance of their lot, tearing down their argument that a warm cage is better than cold freedom.



As the motives behind the burglary are revealed, they do little more than offer an intriguing clue for later investigation, and the real story is that of Jenny and Vastra's relationship bending and cracking under the pressure of these painful revelations. In a touching reconciliation at the story's close, Vastra tells Jenny she's the reason she puts up with the rest of humanity, and the only unsettled issue is the tantalising warning of a powerful ancient artefact, at large somewhere in England...

The second adventure begins on Dorset's Jurassic coast, as Robert Portal's Dr Poorgrass discovers an alarmingly large claw mark in the mud, before hurtling back to Paternoster Row for a consultation with 'the veiled lady'. As much as Vastra herself may rail against comparisons to Conan Doyle's 'fictional' Holmes, Robert Valentine's *Whatever Remains* certainly does its best to emulate the format of the old classics; first comes the traditional lightning-deduction of Poorgrass' particulars, and then the brisk sortie to a seaside setting as the whole gang trips down to Lullwind Cove. Once there, however, the story begins to feel much more like *Indiana Jones*, with Vastra and Jenny navigating a series of traps and trials designed to protect an underground enclave, dug deep into the coastal caves. There's even an immortal guardian to do battle with, in the form of Silurian cleric

Batraxus, spookily voiced by former Slitheen Annette Badland. Shocked at the hints of dark secrets from her own past, Vastra shuts Jenny out both physically and emotionally, and continues her quest alone.

Sidelined for much of the plot, Dan Starkey does a tremendous job providing comic relief without ever becoming irritating, whiling away Strax's sentry duty with mission-log musings on the military potential of seagulls. Soon enough, he and the rejected Jenny team up with Robert Fitch's friendly geologist Merripit to determine just what sort of creature left the mysterious giant footprint. As Vastra re-emerges from the cave, the format reverts to familiar Baker Street stuff, including a lengthy explanation of some fairly obtuse deductions, and finally the mind behind the monstrous mischief is revealed to be every Victorian's worst nightmare – *an American*. The mysterious artefact mentioned in the previous story is now safe in Vastra's care, and she makes only the briefest response to Jenny's pleas for transparency as we tumble towards the thrilling finale.

In Roy Gill's *Truth and Bone* it's Strax's turn to be haunted by his own past in the form of a Sontaran squadron, scouring old London town for Vastra's trinket and threatening to re-enlist him. Together with Christopher Ryan's money-mad Stonn, a fellow exile who has shacked up with a local artist, they ponder exactly what it means to be a Sontaran. Does caring for others contradict their code of honour? Can a warrior ever feel truly happy?

Ultimately, it's this fear of their own heritage that Vastra turns against the invaders, confronting her own fears as she does so. In a desperate last resort, she unleashes the power imprisoned within the cave artefact and allows herself to be overcome by the spirit of a legendary Silurian deity, threatening the spud-like maniacs with DNA regression to their puny, pre-genetically modified selves. Quite how she might achieve this is unclear, but Neve McIntosh's powerhouse performance certainly sells the concept – enough, anyway, to scatter the Sontarans.

At the close of the series, Vastra makes good on her promise and reveals to Jenny her own misgivings about the dangerous forces from the dawn of her society. Together they vow to find and subdue any other harmful artefacts lying buried in the Earth's deep crust, hinting that future box sets may follow a treasure-hunting theme of sorts. It's a tantalising concept, and one that's guaranteed to keep us all on tenterhooks for the next instalment.

Dan Starkey does a tremendous job providing comic relief without ever becoming irritating.

As ticklish as the notion of recasting a well-loved role like the Third Doctor may be, it's quite another thing to pair a new actor with original stars like Katy Manning and John Levene. Happily, Big Finish regular Tim Treloar fits the bill like a frilly shirt in a velvet jacket, and the whole gang's back together for a sixth round of *The Third Doctor Adventures*.

Split into two four-part stories, this new box set plunges us straight into the action, following a doomed refugee through a tangle of Varga plants in Guy Adams' *Poison of the Daleks.* The familiar bleating synthesisers of early-70s *Who* pulse from our headphones and provide a comforting, familiar bedrock on which the story unfolds.

As the Doctor investigates a Dalek scheme to choke the Earth with its own fortified pollution, he's joined by Jo and Benton, as well as Jon Culshaw's acutely observed Brigadier Lethbridge-Stewart. They proceed to poke around a suspicious air refinery in a pleasingly *Scooby-Doo* sort of way, and it's lovely to have them spend so much quality time together before they're flung onto a distant planet and inevitably spread out. Ain't it always the way?

Quickly befriending a group of native rebels, they soon follow familiar trajectories. Benton and the Brig train troops for a guerrilla attack on the Dalek stronghold, Jo ventures out on supply trips with local leader Red, and the Doctor butts up against intellectual equal Skwoj, played with wonderful aloofness by Abigail McKern.

Before long, the Time Lord is hoist by his own exquisitely tailored petard and captured by his favourite enemies, along with his aggravating new counterpart. In a humiliating twist, he's cast in the traditional companion role when the Daleks coerce hyper-intelligent Skwoj into doing their bidding by threatening the Doctor's safety. Meanwhile, Jo and the UNIT irregulars converge on the citadel in a valiant rescue attempt, and the Brigadier tips the scales in the most 1970s way possible – with a power cut!

By way of a final insult, it's Skwoj who enables →

Top left: Dan Starkey as Commander Strax in *A Good Man Goes to War* (2011).

Top right: Dan and Neve McIntosh in the Big Finish studio.

Right: Neve as Madame Vastra and Catrin Stewart as Jenny in *A Good Man Goes to War.*

→the team to return to Earth, despite the Doctor's insistence that such a thing was impossible. The corridors of UNIT HQ ring with the blissful bickering of the Brigadier and his scientific advisor, and we feel we're truly home again.

Waving goodbye to the army boys, Treloar and Manning go it alone in Jonathan Barnes' *Operation Hellfire*, trading the sweltering vegetation of Balbo for the oak-panelled snugs of London's clubland. The Doctor reluctantly agrees to undertake a new mission for Beth Goddard's frosty Time Lady, charged with retrieving a lost Gallifreyan artefact from a coven of devil worshippers back in World War II. Stirred into this soup are a bevy of characters straight out of a *Boy's Own* annual, with Wing Commander Dougie Quilter and Davenport Finch vying for attention with the mysterious Ernst Littman and even Sir Winston Churchill, courtesy of a gruff cameo from television's Ian McNeice.

As exciting as this all sounds, it does take almost two episodes to get to the juicy bits, when eventually the Doctor is scrobbled by a devious double agent en route to a spooky Sussex castle. After a faintly spurious but nonetheless dashing leap from a moving car, our hero inexorably winds up splayed on the satanic altar, in scenes that remind us happily of 1971's *The Daemons*. Treloar excels at capturing Pertwee's trademark calm under fire, glibly remarking that "In wartime, everyone has to make sacrifices." We can almost *hear* the twinkle in his eye.

Ultimately, it's left to Jo to rescue the Doctor from the softly sadistic Finch, ghoulishly brought to life by an unrecognisable Terry Molloy on one of his frequent breaks from playing Davros. From here on the adventure picks up tremendous speed until we find ourselves dangling from an enormous poison-laden dirigible, as the Doctor struggles to retrieve the mystical weapon from Jeany Spark's scheming villainess. It's an audacious set-piece that somehow manages to strike awe through sound alone, so when it's revealed that no one really understood quite what was so special about 'the Amulet of the Wastelands', it's hard to care too much.

When *The Third Doctor Adventures* debuted, sensitivity around having anyone other than the great man play the title role was such that he appeared on the front cover with his face in shadow. Now, his gloriously craggy countenance beams out at us like a seal of approval, and one has to imagine he'd be tickled pink by this full-blooded tribute to a golden age of *Doctor Who*. **DWM**

BBC
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
POISON OF THE DALEKS • OPERATION: HELLFIRE

Right: Jon Culshaw (who voices the Brigadier), John Levene (Sergeant Benton), Katy Manning (Jo Grant) and Tim Treloar (the Doctor) at a recording for *The Third Doctor Adventures: Volume Six*.

Below: Composers Dudley Simpson (above) and Paddy Kingsland.

> **Treloar excels at capturing Pertwee's trademark calm under fire, glibly remarking that "In wartime, everyone has to make sacrifices."**

Soundtracks

Doctor Who
The Sun Makers
and ***The Visitation***
By Dudley Simpson, Paddy Kingsland
RRP £8.99 (CD), £18.99 (vinyl)
Silva Screen

Available from Silva Screen

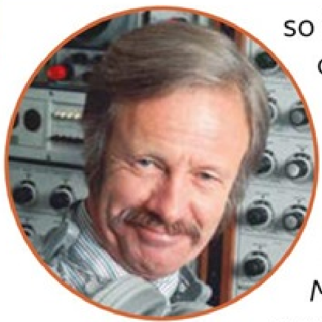
Incidental music has played a crucial role in underpinning the tone of distinct eras of *Doctor Who*, and this is ably demonstrated in these new releases from Silva Screen. Dudley Simpson's score for *The Sun Makers* (1977) and Paddy Kingsland's contribution to *The Visitation* (1982) are separated by barely four years; both are redolent of their respective eras while emphasising the creative shift *Doctor Who* underwent in that time.

While Simpson may have been approaching the end of an unmatched tenure as *Doctor Who*'s de facto composer, his score for the Fourth Doctor adventure *The Sun Makers* is far from perfunctory. It's undeniably Simpson, utterly distinctive and immediately recognisable. There's an opening motif established in *Death and Taxes* to match the satirical tone of the story. Each track is packed with Simpson's trademark blend of percussion, Yamaha organ, clarinet and French horn, impressively realised by a small group of musicians. There's comforting familiarity alongside disorienting flourishes, exemplified in *The Steaming*. Few of Simpson's soundtrack recordings survive outside of the television episodes they accompanied, so this is a precious sliver of musical history to cherish.

Similarly, Paddy Kingsland – who created special sound for *The Sun Makers*, fact fans – composed a score for *The Visitation* that's emblematic of the new radiophonic direction that dominated *Doctor Who*'s early 80s sound. The Fifth Doctor's visit to 17th-century rural Hounslow is accompanied by a score that's entirely contemporary in its use of synths, yet feels authentic to that period of history. The opening track, *Have You Seen the Sky?*, sets the scene, with Kingsland building a sinister, unsettling feel. This is still more apparent in *Death in the Cellar*, a mix of simulated organ, flute, harp and heavy drums clashing with electronic flourishes to represent the alien menace of the Terileptils. There's an ecclesiastical undercurrent, and the 40-minute score builds to the finale of *The Great Fire*; its final brief refrain of the *Doctor Who* theme is a rousing, triumphant moment.

These soundtracks are handsomely packaged with beautiful covers from Clayton Hickman, and sleeve notes from Mark Ayres and Kingsland himself. To anyone with even a passing interest in *Doctor Who*'s musical heritage they are essential purchases.

MARK WRIGHT

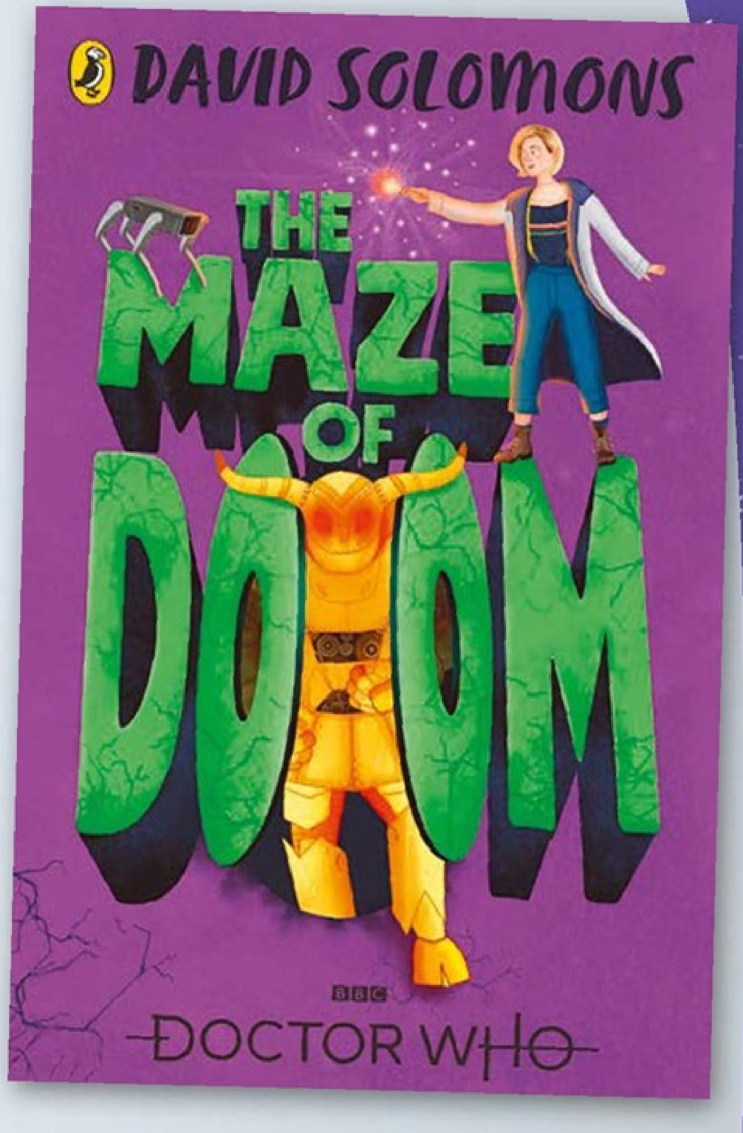


ORIGINAL TELEVISION SOUNDTRACK
DOCTOR WHO
THE VISITATION
DOCTOR WHO
THE SUN MAKERS

The Maze of Doom

Book

Puffin **RRP** £6.99 **Written by** David Solomons
Featuring the Thirteenth Doctor, Graham, Ryan and Yaz



David Solomons' new book *The Maze of Doom* embroils our current TARDIS team – the Thirteenth Doctor, Yaz, Graham and Ryan – in a battle for survival and the impending destruction of Earth, facing them with Minotaurs, ancient Greek mythologies and, worst of all, the London Underground.

The Fam are tasked with solving an ancient mystery that will take them from present-day London to the depths of the ocean and the inner sanctums of a James Bond-like mountain base.

The story begins with a flashback to Crete, circa 2000 BC. Icarus has spotted a fast-moving orb dipping beyond the sunlight at the far end of the shoreline. With his father Daedalus, he spies a beast; with cloven hooves and two horns, it comes ashore. Could it be sent from the gods? Cut to 2020 AD: our gang is aboard the TARDIS, with Yasmin Khan dreaming of starring in her own cop show. Suddenly, a distress call echoes through the TARDIS control room. The Doctor discovers a clock-like contraption, buried deep inside the coat of one of her previous incarnations. She's unable to remember quite *how* she acquired this – but that's a puzzle for another tale. As she embeds the device in the console for analysis, it explodes with some ferocity and fragments of it spread across the TARDIS. Dazed and mildly injured, the gang embarks on another adventure and the question is: how is this linked to the events in 2000 BC?

The Maze of Doom's opening chapters reveal a lot about our TARDIS team, providing some long-awaited glimpses of their lives pre-Doctor. Solomons also makes this section a great jumping-in point for any new, budding *Doctor Who* fan. The explanations of the TARDIS, who the Doctor is and the basic mechanics of *Doctor Who* might seem a bit unnecessary for the seasoned viewer – but to those who are just dipping their toes in the pool of spin-off fiction, they're a perfect way to be introduced.

Though the book aims at a younger demographic, this is a great read for all ages. The gang's exploits are fast-paced and enjoyable, and you'll be left trying to piece the jigsaw together and figure out its conclusion. There are also plenty of Easter eggs sprinkled throughout the tale, as well as some fun, creative parallels to a particular Fourth Doctor story.

Solomons' understanding of the Doctor, Yaz, Ryan and Graham really shines, too. Their camaraderie is rather joyous and we see them work as a team; nobody is side-lined or overshadowed. We even get to see Graham finally utilising his bus-driving skills when he takes the wheel of a double-decker. Intriguing supporting characters like Panos and Penelope Polichroniadis are a great addition, too; sly, flirtatious and mysterious, they'll leave you questioning their motives for a long while. And, as the story hurtles towards its dramatic conclusion (involving whirlpools, spaceships, underwater bases and a moving maze), the Doctor is forced to make a potentially life-changing decision. Will anyone challenge her?

The Doctor is on fine form here, in a story that has as many twists as its titular, ever-evolving maze. **MEGAN REEVES**

> ***The Maze of Doom*'s opening chapters reveal a lot about our TARDIS team, providing some glimpses of their lives pre-Doctor.**

Above left: Author David Solomons reads from his book *The Maze of Doom*.

Above centre: Crete, the setting for the beginning of the story.

Left: Yaz (Mandip Gill), the Doctor (Jodie Whittaker), Ryan (Tosin Cole) and Graham (Bradley Walsh) in *Can You Hear Me?* (2020).

Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

STRANDED 1
AUDIO DRAMA BOX SET

Stranded 1 is a new full-cast audio drama from Big Finish starring Paul McGann as the Doctor and Tom Baker as the Curator.

Stranded in one time and place, the Doctor, Liv and Helen seek refuge in Baker Street. But the once-familiar house has changed and someone has a dire warning for the future. The Doctor and his friends face their greatest challenge yet: living one day after another in 2020 London.

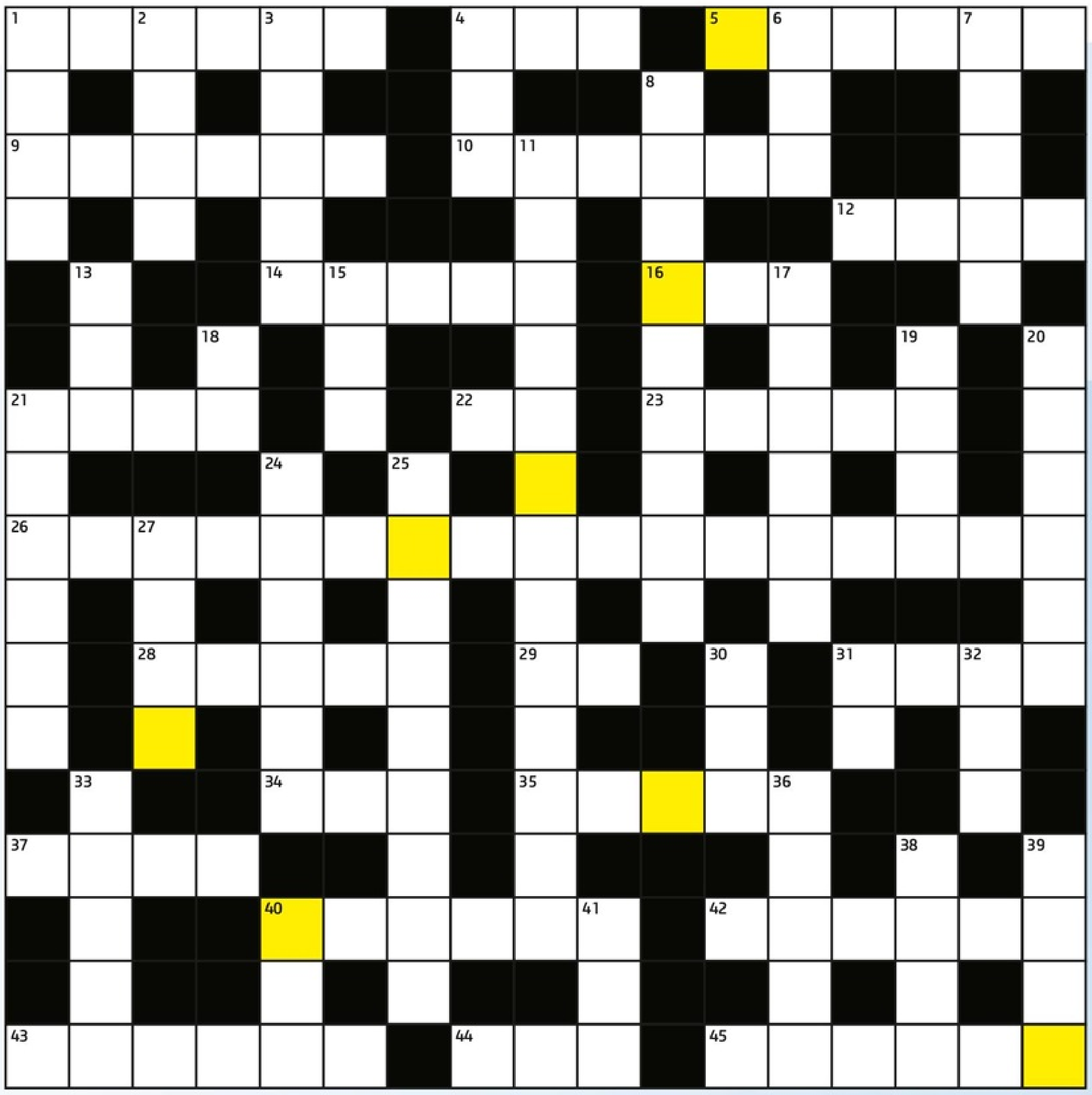
The four stories in this set are *Lost Property* by Matt Fitton, *Wild Animals* by John Dorney, *Must-See TV* by Lisa McMullin and *Divine Intervention* by David K Barnes. It's available in June from *bigfinish.com* priced £24.99 on CD or £19.99 to download.

DWM has **FIVE** copies of the CD to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a creature encountered by the Second, Fourth and Eleventh Doctors.

PAUL McGANN
REBECCA ROOT • TOM BAKER • HATTIE MORAHAN • NICOLA WALKER • TOM PRICE • CLIVE WOOD
BBC
DOCTOR WHO
STRANDED 1

Do you know your Zilda from your Tilda? Then why not try this puzzle?

DWM CROSSWORD



ACROSS

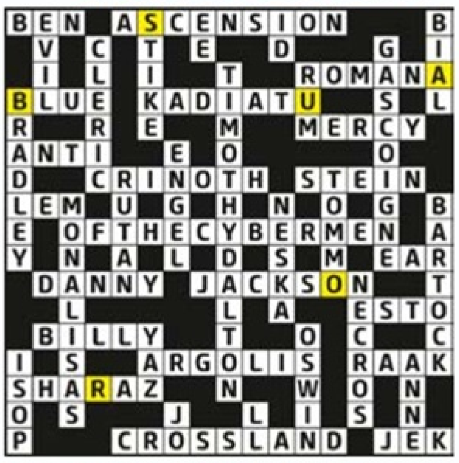
1 (and 11 Down) Working title for *Delta and the Bannermen* (6,2,3,8)
4 (and 22 Across) Another manifestation of the Abbot K'anpo Rimpoche (3,2)
5 Zeos' twin planet (6)
9 Roth said he was killed by Styre (6)
10 Sworn enemy of Sharaz Jek (6)
12 See 23 Across
14 The biological metacrisis version of the Doctor only had one of these... (5)
16 Magnus Greel created a giant ___ (3)
21 (and 45 Across) Where the Doctor first met Nixon: the – (4,6)
22 See 4 Across
23 (and 12 Across) Played Romana (5,4)
26 The Cyber Leader's words at the end of *Earthshock* Part One (7,4,2,4)
28 ____ Priory – where Fendelman was based (5)
29 (and 41 Down) The Peking Homunculus (2,3)
31 Leela's father (4)
34 Role adopted by Amy Pond as a kissogram (3)
35 One of the Sylvest twins (5)
37 MSC crewman killed on Exxilon (4)
40 One of the soldiers on Hedgewick's World (6)
42 She summoned the Doctor to the diary room (6)
43 He discovered 7 Down's body (6)
44 Shopkeeper played by Gareth Hale (3)
45 See 21 Across

DOWN

1 (and 39 Down) The Bullers lived here (4,4)
2 (and 21 Down) Where Margaret Slitheen's emergency teleport took her (4,2,4)
3 Roth said he was killed by Styre (5)
4 River the Doctor and Romana punted on (3)
6 Armour used by team on Deva Loka (1,1,1)
7 Kastrian who froze to death in Dome Six (5)
8 He died on Zeta Minor (5,4)
11 See 1 Across
13 Engineer on the *SS Pentallian* (3)
15 Ostrich ___ – gift presented by Cassandra (3)
17 She was killed by a Quark (6)
18 He was killed by the Boneless (2)
19 Planet where the Mutt Kriz died (4)
20 Alternative name for a Silurian, perhaps (6)
21 See 2 Down
24 Crystalline life form (6)
25 Erato, for example (9)
27 ___ Cell – band on Cassandra's jukebox (4)
30 Production code of *The Time Warrior* (1,1,1)
31 Prefix of a senior 'Robot of Death' (1,1)
32 Marco Polo's caravan stopped here (3)
33 An elder of the Kinda (5)
36 Weapon carried by Soldeed (5)
38 Car driven by Mickey Smith (4)
39 See 1 Down
40 Gargoyle animated by Azal (3)
41 See 29 Across

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



B	E	N	■	A	S	C	E	N	S	I	O	N	■	■	■	B
■	V	■	C	■	T	■	E	■	■	D	■	■	■	G	■	I
■	I	■	L	■	I	■	■	T	■	■	R	O	M	A	N	A
B	L	U	E	■	K	A	D	I	A	T	U	■	■	S	■	L
R	■	■	R	■	E	■	■	M	■	■	M	E	R	C	Y	■
A	N	T	I	■	■	E	■	O	■	■	■	■	■	O	■	■
D	■	■	C	R	I	N	O	T	H	■	S	T	E	I	N	■
L	E	M	■	U	■	G	■	H	■	N	■	O	■	G	■	B
E	■	O	F	T	H	E	C	Y	B	E	R	M	E	N	■	A
Y	■	N	■	A	■	L	■	D	■	S	■	M	■	E	A	R
■	D	A	N	N	Y	■	J	A	C	K	S	O	N	■	■	T
■	■	L	■	■	■	■	■	L	■	A	■	■	E	S	T	O
■	B	I	L	L	Y	■	■	T	■	■	O	■	C	■	■	C
I	■	S	■	■	A	R	G	O	L	I	S	■	R	A	A	K
S	H	A	R	A	Z	■	■	N	■	■	W	■	O	■	N	■
O	■	S	■	■	■	J	■	■	L	■	I	■	S	■	N	■
P	■	■	■	C	R	O	S	S	L	A	N	D	■	J	E	K

LAST ISSUE'S PRIZE WORD: **BORUSA**

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

THE UNDERWATER MENACE VINYL

The narrated full-cast TV soundtrack of the partially missing 1967 story *The Underwater Menace* is making its vinyl debut.

This four-part serial stars Patrick Troughton as the Doctor and begins when the TARDIS arrives on a volcanic island. The Doctor learns that the insane Professor Zaroff has a dangerous plan to raise a lost city from the depths. While Ben and Jamie are put to work in mines, Polly is set to be transformed into one of the enslaved Fish People. Doctor must do everything he can to prevent Zaroff causing the end of the world.

The gatefold sleeve of the new release contains two 140g records in 'Volcanic Eruption' vinyl. Linking narration is provided by Anneke Wills, who co-stars with Michael Craze and Frazer Hines as the Doctor's companions Polly, Ben and Jamie. Among the supporting cast are Joseph Furst, Colin Jeavons, Paul Anil and Noel Johnson.

The Underwater Menace is available now from Amazon or *demonmusicgroup.co.uk.* We've got **ONE** copy to give away to a lucky reader. You can be in with a chance if you answer this question correctly:

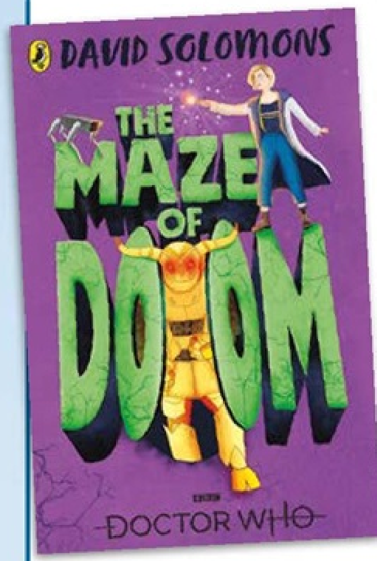
DOCTOR WHO
THE UNDERWATER MENACE
ORIGINAL BBC TV SOUNDTRACK

In *The Underwater Menace* the Doctor and his companions find a hidden civilisation: the lost city of where?
A Akhaten **B** Asgard **C** Atlantis

THE MAZE OF DOOM BOOK

Acclaimed author David Solomons has written a new book featuring the Thirteenth Doctor.

In *The Maze of Doom*, an ancient artefact buried deep within the TARDIS leads the Doctor back to London, where a deadly predator prowls the tunnels beneath the city. As the Doctor and her friends investigate, they uncover a mystery that will take them from a secret mountain base to the depths of the ocean – and if they can't solve it, one of them will perish. In order to save her friends, the Doctor must face the Maze of Doom...



Published by Puffin, *The Maze of Doom* is available now in paperback and as an ebook priced £6.99, as an audio download priced £6, or as an audiobook CD narrated by Sophie Aldred and priced £12.99. We've got **FIVE** copies of the CD to give away to lucky readers. To have a go at winning one, answer this question correctly:

Which 1970s TV *Doctor Who* story also includes 'Doom' in its title?
A *The Seeds of Doom* **B** *The Hand of Doom*
C *The Stones of Doom*

THE SUN MAKERS/ THE VISITATION SOUNDTRACKS

DOCTOR WHO
THE SUN MAKERS
DUDLEY SIMPSON

ORIGINAL TELEVISION SOUNDTRACK
DOCTOR WHO
THE VISITATION
PADDY KINGSLAND

Silva Screen Records' latest soundtrack releases are the 1977 adventure *The Sun Makers*, starring Tom Baker as the Fourth Doctor, and the 1981 story *The Visitation*, starring Peter Davison as the Fifth Doctor.

The music for *The Sun Makers* was composed by Dudley Simpson, whose first contribution to *Doctor Who* was his music for *Planet of Giants* (starring William Hartnell as the First Doctor) in 1964. By the end of the 1960s he was the programme's 'go to' composer, scoring a total of 294 episodes up until his last, *The Horns of Nimon*, in 1979.

Paddy Kingsland provided the incidental music for *The Visitation.* "The score is quite sombre, although there are elements of 'yea verily' type music to set some scenes, which have a lighter texture," he says. "I played all the parts, using the synthesisers of the day – Oberheim, Roland and ARP – adding bass guitar plus drums and cymbals... not to mention my trusty Fender Mustang guitar."

The Sun Makers and *The Visitation* are both available now from Amazon or *silvascreen.com*, priced £8.99 on CD. Thanks to Silva Screen we've got **FIVE** copies of each to give away. To be in with a chance of winning one of these prizes, correctly answer the following question:

Which of the Doctor's robotic companions features in *The Sun Makers*?
A Chameleon **B** K9 **C** Handles

SCORCHED EARTH AUDIO DRAMA

BBC
DOCTOR WHO
SCORCHED EARTH

Scorched Earth is a full-cast audio drama written by Chris Chapman, starring Colin Baker as the Sixth Doctor, Lisa Greenwood as Flip Jackson and Miranda Raison as Constance Clarke.

July 1944. The TARDIS materialises in a small village near Rouen. With France in the midst of liberation, the local populace welcomes a battalion of Allied soldiers. But screams punctuate the festivities when angry villagers dish out their brand of justice to one of their own whom they've branded a traitor.

While Constance and Flip find themselves on opposite sides of a war beyond a war, the Doctor has other concerns. The local community is used to the fires of battle, but a new type of blaze is burning and this fire seems to be just as eager for revenge as the village mob...

Scorched Earth is available now from *bigfinish.com*, priced £14.99 on CD or £12.99 to download. Thanks to Big Finish we ve got **FIVE** copies to give away. Fancy trying to win one? Answer the following question correctly:

In the 2006 episode *The Girl in the Fireplace*, the Doctor, Rose and Mickey visit which French city in the 18th century?
A Marseille **B** Versailles **C** Lille

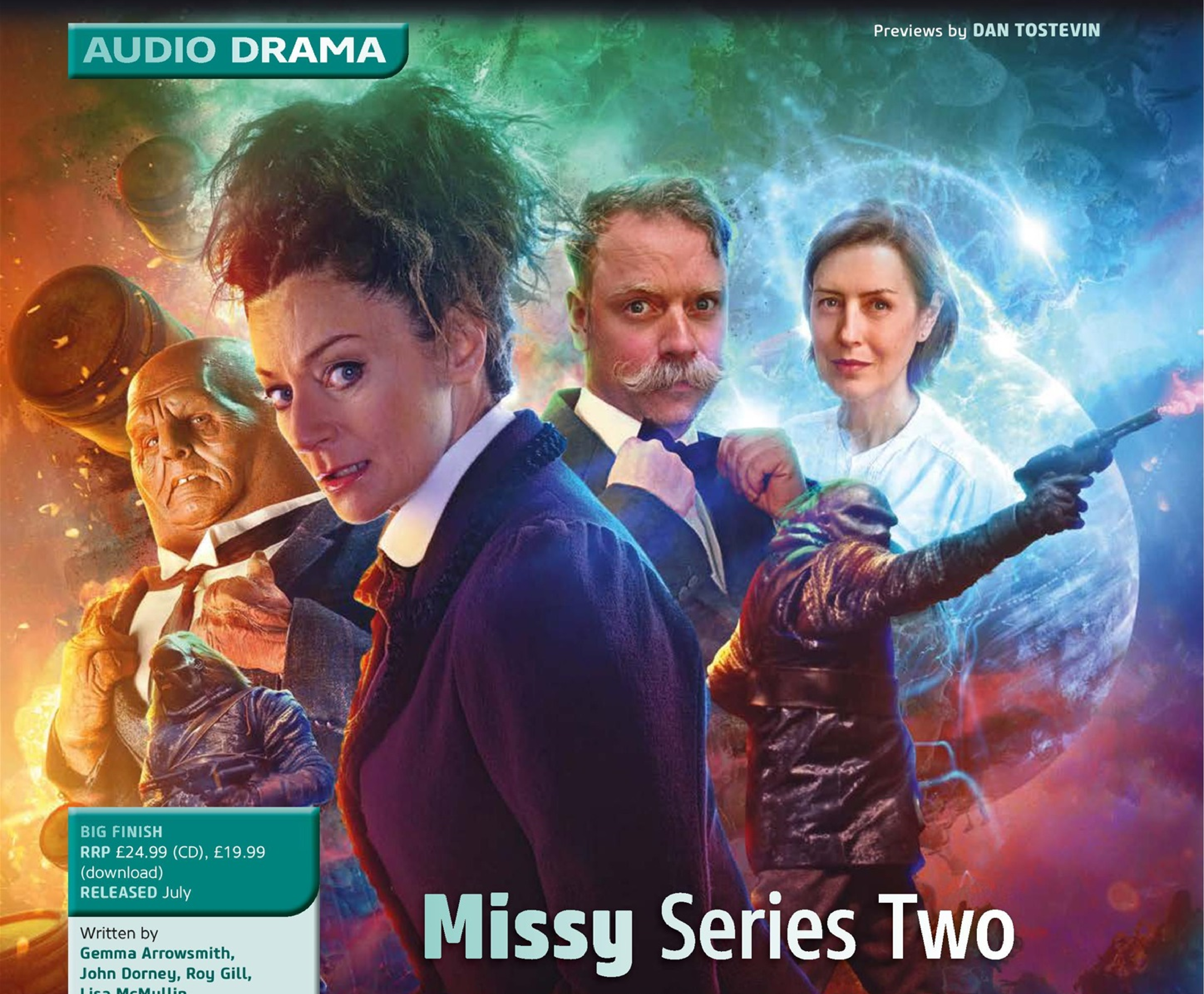
TERMS AND CONDITIONS The competitions open on Thursday 28 May 2020 and close at 23.59 on Wednesday 24 June 2020. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct. Prizes will be sent to winners as soon as possible. However, due to the Coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



Missy Series Two

BIG FINISH
RRP £24.99 (CD), £19.99 (download)
RELEASED July

Written by
Gemma Arrowsmith, John Dorney, Roy Gill, Lisa McMullin

Comprises:
1.1 The Lumiat
by Lisa McMullin
1.2 Brimstone and Terror
by Roy Gill
1.3 Treason and Plot
by Gemma Arrowsmith
1.4 Too Many Masters
by John Dorney

STARRING
Missy **Michelle Gomez**
The Meddling Monk **Rufus Hound**
The Lumiat **Gina McKee**
Strax **Dan Starkey**

"I think this is the most fun I've had writing anything ever," says Lisa McMullin, laughing. She's one of two new writers joining *Missy* as the audio spin-off returns for its second series. "When I handed the first draft in, I really expected Matt [Fitton, the script editor] to come back to me saying, 'Can we tone it down a little bit? It's just flat-out bonkers.' But he didn't – he said, 'Make it *more* bonkers.' So off we went!"

If anything, 'bonkers' is an understatement when it comes to Missy – the female incarnation of the villainous Time Lord otherwise known as the Master. "I mean, she's nuts," says Lisa. "Absolutely stark staring insane. She's just a genius incarnation of the Master. It's the way Michelle Gomez plays it, as well – you never know what she's going to do or where she's going to go. And she could do absolutely anything! You love her, and it's so weird because she's the bad guy. You're just willing her to kill more people, which is really wrong but also kind of glorious."

"The best characters to write are monsters," agrees Gemma Arrowsmith, the other newcomer to the writing team. "My heroes are the League of Gentlemen, and they've written some wonderful comedy monsters. Missy is in the same vein, I think. She's funny and evil, and has a little glimmer of being redeemable.

It doesn't get much better than that, does it?"

Series Two of *Missy* opens with Lisa's episode, *The Lumiat*. "At the start, we find Missy gadding about the universe, and she's modelling herself a little bit on the Doctor," Lisa explains. "So she's got herself a companion, but he's not a particularly willing companion – he's there on pain of death. She's causing chaos and mischief, making people fight each other for cheap thrills, and poor old Bertram would rather be anywhere else."

> **"I mean, she's nuts. Absolutely stark staring insane."**
> **LISA McMULLIN**

Lisa wanted to foreshadow part of Missy's final TV storyline: the possibility that a fragment of goodness exists somewhere within her. "The way the Master has always been presented on screen, you get the sense that they're not just an out-and-out evil baddie," she says. "The Master and the Doctor *were* friends, and you can't imagine that friendship being born out of nothing. There must have been something there. So I just wanted to explore the possibility that she's not bad, she's just damaged, just sad and lost. If she could maybe get some really good therapy, she might be a better Time Lord."

The story also introduces a mysterious new opponent for Missy, played by Gina McKee. "The Lumiat is the antithesis of everything Missy is," says Lisa. "She's kind and sweet and good, and foils Missy's plans – in a very Doctor-y way, to begin with – which obviously gets right up Missy's nose."

Gemma's story is *Treason and Plot*, which involves the attempt to blow up the Houses of Parliament in 1605. "I did *loads* of research," she says, "but I'll be absolutely honest: I've played fast and loose with the timeline. I know a lot about the timeline, and I've not stuck to it very much. I come from a sketch comedy background, and everything is truncated massively in sketch comedy. If you've got a sketch which is set in a courtroom, you will go straight from the jury saying they're guilty to the sentencing – you don't have a three-month wait, or whatever would happen in real life. I definitely did the same with the Gunpowder Plot. There will be historians breaking out in a bit of a sweat – 'No, that didn't happen until days later!' But I think it's poetic licence; it's whatever's most exciting for the story.

"But I read pages and pages of stuff about the Gunpowder Plot," Gemma →

TO COVER ONE'S STRAX

The second series of *Missy* shows one of the Doctor's friends in an entirely new light.

"It's Strax in disguise," explains Dan Starkey, who guest-stars as the Sontaran butler in *Brimstone and Terror*. "It's set in a boarding school – some unwelcoming boarding school up in the Scottish Highlands, a Gordonstoun-type place – and there's quite a harsh and slightly eccentric teacher of geography and PE called Mr Strackie. So Strax is undercover as a schoolteacher, and he's got quite *unconventional* pedagogical methods, shall we say."

The script suggested the late Scottish actor Graham Crowden as a starting point for Strax's cover persona. "Which was useful," says Dan, "but I didn't impersonate him. I think I was a little bit closer to Strax's rasp with a Scottish flavour to it. Strax, as we've heard from one of the *Paternoster Gang* episodes, is not a natural linguistic chameleon! So I think I've veered more on the Strax side of things than the Scottish side of things."

Dan found that the story's surroundings were a perfect fit for Strax's distinctive dialogue and personality. "It's that very stratified 19th-century boarding school setting," he explains. "Shouting at a lot of schoolboys in a rather unkind boarding school is not a million miles away from shouting at the Sontarans!"

MISSY
2.4 TOO MANY MASTERS
BY JOHN DORNEY

Top left: Jon Pertwee (as the Doctor) and Roger Delgado (as the Master) on location for *The Claws of Axos* (1971).

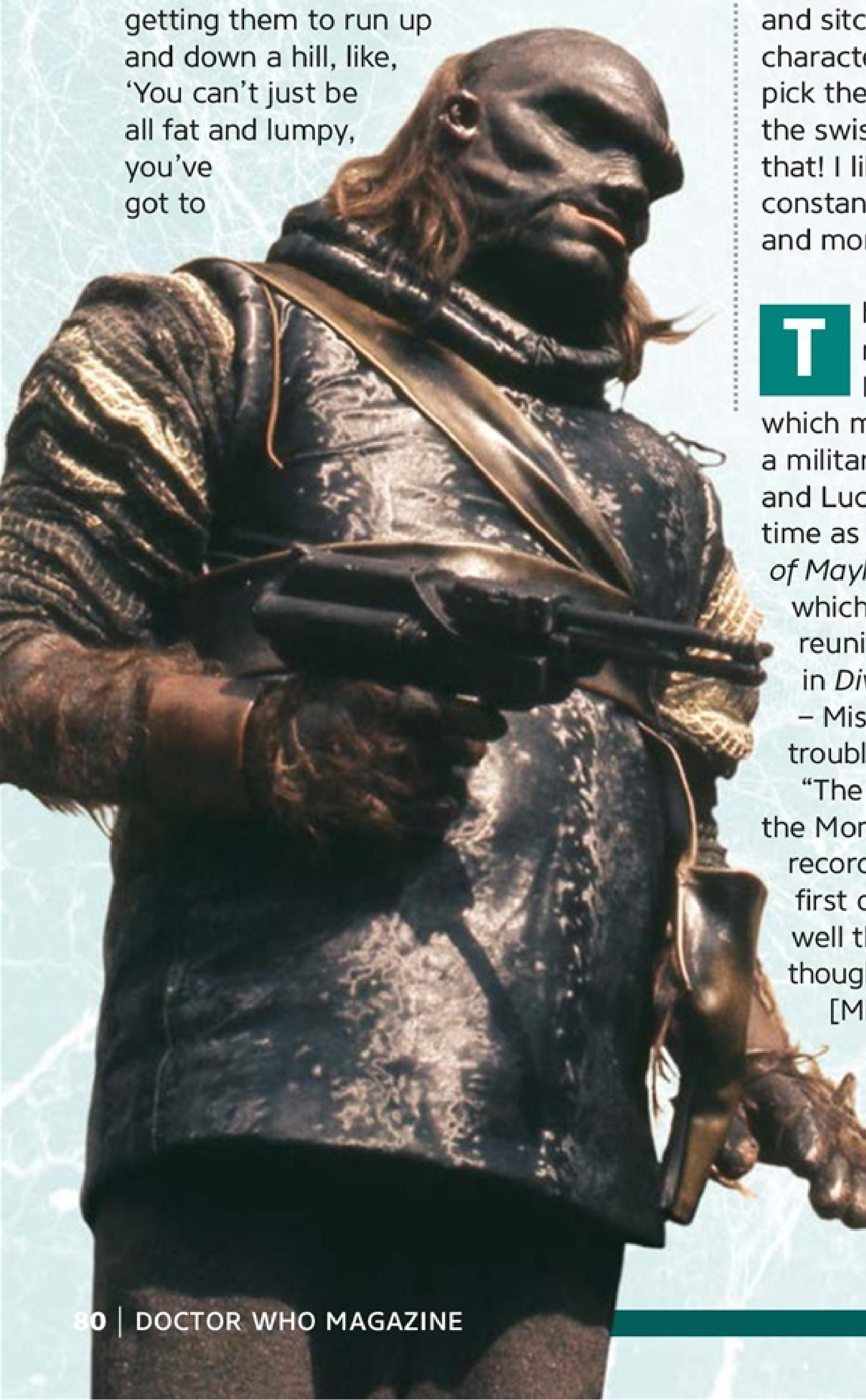
Top right: *Missy: Series Two* cast members Cameron Percival, Dan Starkey and Alex Hope.

Above inset: Tubbs (Steve Pemberton) and Edward (Reece Shearsmith) from *The League of Gentlemen*.

Right: Michelle Gomez records a scene for *Missy: Series Two* in Vancouver.

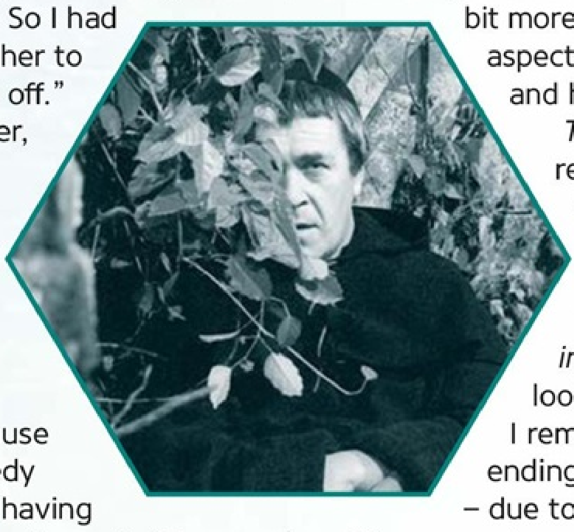
→ continues, “so I know all about who the plotters were, where they came from, what their history was, what their relationship was with one another... It was really fun learning about the *other* plotters – other than Guy Fawkes, who wasn’t the brains of the operation. That’s part of the story: we know Guy Fawkes, because he sort of became the figurehead of the plotters, but he wasn’t the mastermind. And of course, Missy is the mastermind in this story.”

Her plan is to alter history so that the plotters’ scheme – one of history’s most famous failures – actually succeeds. “As soon as I had a bunch of men who fail, and then this really powerful woman, I knew this was going to be a really funny dynamic,” says Gemma. “There’s a little bit of a *Rocky* training spoof in there – she’s getting them to run up and down a hill, like, ‘You can’t just be all fat and lumpy, you’ve got to be in shape!’ I really enjoyed writing all of that.”



But one aspect of crafting a *Missy* episode was more challenging. “Having a villain as your main character is tricky,” says Gemma. “Normally, you’re writing the hero as your protagonist. So I had to invent a good guy, for her to have someone to bounce off.”

The result is Rita Cooper, an inexperienced Time Agent. “I like the idea of the hero *also* being a bit rubbish – being on her six-month probationary period, and it’s going really badly,” Gemma continues. “Because I come from sketch comedy and sitcom, it’s all about having characters that fail constantly and still pick themselves up, rather than being the swish, cool heroes. There’s no fun in that! I like people like Blackadder, who are constantly failing. I think it makes it funnier and more interesting, personally.”



The other episodes of Series Two revisit elements of Series One. In Roy Gill’s *Brimstone and Terror*, which makes Missy the headmistress of a military academy, we catch up with Oliver and Lucy Davis, Missy’s charges during her time as a governess in Roy’s *A Spoonful of Mayhem*. And in *Too Many Masters*, which closes the box set, John Dorney reunites the characters he first paired in *Divorced, Beheaded, Regenerated* – Missy and her fellow Time Lord troublemaker, the Meddling Monk.

“The decision to do another ‘Missy and the Monk’ story was taken during the recording of Rufus Hound’s lines for the first one,” says John. “We realised how well the characters worked together even though we didn’t have the actors together. [Michelle records from Vancouver.] And when you’ve got something like that, it seems obvious to try and do a bit more with it. “So I was looking for another way of putting them in the same position, but I wanted to slightly change the set-up they were in. I didn’t want it to be obvious who was going to win. In the first series, it was Missy effectively running rings around the Monk. I thought it would be interesting to put them in a place where they’re both having to wing it a little bit more. That brought out new aspects to their conversation and how they interacted.”

Too Many Masters also reunites Missy with the Ogrons, who were hired by an earlier version of the Master in the 1973 serial *Frontier in Space*. “When I was looking around for a plot, I remembered that the ending of that particular story – due to all manner of weird editing or post-production problems – is a little bit messy,” John explains. “The Ogrons run away, and you don’t entirely know what happens to the Master. It just struck me: ‘Did they get paid properly for that?’ And that suddenly became the plot of the entire thing! There’s even a line in it that directly references how baffling the end of that story is, which is potentially going a little bit meta.”

The story’s title comes from a case of mistaken identity. “It’s not a multi-Master story,” John clarifies, “and it never crossed my mind that people might think it was one. The set-up is that the Ogrons have come for the money they’re owed by the Master, but are obviously not quite au fait with the Gallifreyan regenerative process. They make the understandable mistake of assuming that the Monk is the Master. And Missy is, equally understandably, not that keen to disabuse them of this, given the trouble it’s going to put the Monk in...”

Top left: Michelle Gomez as Missy in *World Enough and Time* (2017).

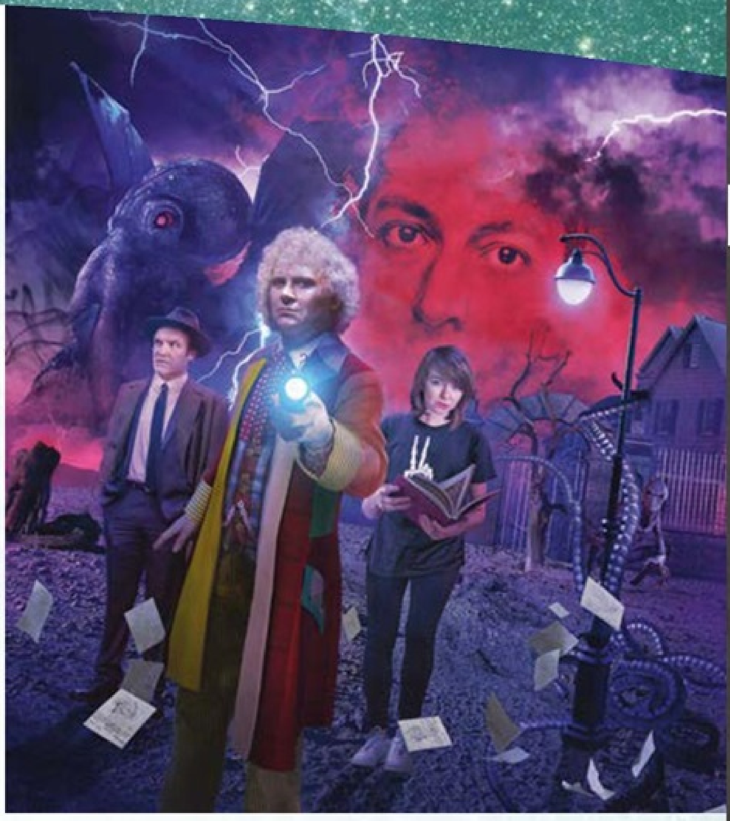
Top right: Beth Chalmers, Eve Webster, Matthew Jacobs Morgan, Gina McKee and John Banks on a Big Finish recording day.

Above inset: The Monk (Peter Butterworth) tries to alter the course of history in *The Time Meddler* (1965).

Left: An Ogron in *Day of the Daleks* (1972).

The Lovecraft Invasion

The Ninth Doctor faced ghosts with Charles Dickens, while the Tenth solved a mystery with Agatha Christie and battled witches with Shakespeare. This minor but memorable *Doctor Who* subgenre – featuring famous authors and at the same time drawing from their fictional creations – gets a new addition in June, as the Sixth Doctor enters the world of 'weird fiction' pioneer Howard Phillips Lovecraft.



"I've always been a fan of Lovecraft's work," says Robert Valentine, writer of *The Lovecraft Invasion*. "The story kicks off in the 51st century as the Doctor, Constance and Flip join forces with a bounty hunter called Calypso Jonze on the trail of an escaped, weaponised mind parasite called the Somnifax. They trace it through the Time Vortex to Providence, Rhode Island in 1937, where it latches onto a host through which it intends to destroy the planet. Enter HP Lovecraft!

"The whole idea of creating a psychic entity was that it would allow me to tell a story inside the world of HP Lovecraft's fiction," he adds. "But at the same time, it would allow me to tell a story looking at the last months, weeks, days in his life."

Rob knew the story couldn't simply be a celebration of its title character. "If the Doctor meets HP Lovecraft, then I felt it had to become a story that was about addressing the problem of Lovecraft's racism," he says. "His stories have lived on, and are hugely popular and massively influential on everything that followed, and yet you have to reconcile that with what you know about the author. That just spread out wider, into the bigger theme of separating all artists from their work."

Doctor Who has sometimes presented more comfortable versions of complex historical figures, but a sanitised Lovecraft was never an option for Rob. "Lovecraft's xenophobia is so present in his work," he says. "You can't ignore the man's racism, because his views are actually in the text.

"The difficulty of 'going back in time' as a writer and judging figures from other places by your contemporary standards is, in itself, a problem," he explains. "So rather than struggle with it too hard myself, I gave the problem to the characters. Obviously I already had Constance, who's a near-contemporary of his, and Flip, who's a near-contemporary of mine. Constance has never heard of Lovecraft, because he was a failure in his lifetime, but she's obviously very familiar with his outdated 19th-century racial views. Flip knows of Lovecraft mainly through gaming – her big cousin Darren is her way in – rather than the literature itself. And the Doctor, like a lot of people, read Lovecraft in his teens, so he's been aware of him for a very long time. But I wanted to have another character in the mix who, as well as being necessary for plot reasons, is someone who could go back in time with the TARDIS crew. Someone who could be more judgmental and less forgiving..."

This is the aforementioned Calypso Jonze. "Calypso is a 51st-century bounty hunter who is half-human, non-binary and multi-racial," explains Rob. "They are – in one awesome, fantastic package – everything that could possibly upset Howard! It was about inventing a character who would make him as uncomfortable as possible."

But it was the idea of a very different confrontation that inspired *The Lovecraft Invasion* in the first place. "I think the basic impetus was that I wanted the Doctor to bring down Cthulhu," says Rob. "Cthulhu is pretty much Lovecraft's signature monster, so out of all of his pantheon – all the possible eldritch horrors that the Doctor could meet – having him meet Cthulhu is the most iconic face-off." **DWM**

BIG FINISH
RRP £14.99 (CD), £12.99 (download)
RELEASED June

Written by **Robert Valentine**

The Doctor **Colin Baker**
Flip Jackson **Lisa Greenwood**
Constance Clarke **Miranda Raison**

> "The Doctor, like a lot of people, read Lovecraft in his teens." ROBERT VALENTINE

Right: Miranda Raison, Colin Baker and Lisa Greenwood star in *The Lovecraft Invasion*.

Upcoming Releases

AUDIOS

JUNE RELEASES

DOCTOR WHO
THE LOVECRAFT INVASION

- *The Lovecraft Invasion* [Sixth Doctor]
by Robert Valentine
Big Finish £14.99 (CD), £12.99 (download)

DOCTOR WHO
STRANDED 1

- *Stranded 1*
by David K Barnes, John Dorney, Matt Fitton, Lisa McMullin
Big Finish £24.99 (CD), £19.99 (download)

DOCTOR WHO
SHORT TRIPS
OUT OF THE DEEP

- *Out of the Deep* [First Doctor]
by John Pritchard
Big Finish £2.99 (download)

TORCHWOOD
DINNER AND A SHOW

- *Torchwood: Dinner and a Show*
by Gareth David-Lloyd
Big Finish £10.99 (CD), £8.99 (download)

JULY RELEASES

DOCTOR WHO
THE MONTHLY ADVENTURES

- *Time Apart* [Fifth Doctor]
Big Finish £14.99 (CD), £12.99 (download)

- *Missy: Series Two*
by Gemma Arrowsmith, John Dorney, Roy Gill, Lisa McMullin
Big Finish £24.99 (CD), £19.99 (download)

DOCTOR WHO
SHORT TRIPS

- *Downward Spiral* [Fifth Doctor]
by Alan Flanagan
Big Finish £2.99 (download)

TORCHWOOD
SAVE OUR SOULS

- *Torchwood: Save Our Souls*
by Scott Handcock
Big Finish £10.99 (CD), £8.99 (download)

Thursday 18 June

DOCTOR WHO
THE DALEK COLLECTION

- *The Dalek Collection* [comprising talking books of *The Dalek Invasion of Earth, The Daleks' Master Plan: Mission to the Unknown, The Daleks' Master Plan: The Mutation of Time, Death to the Daleks, Genesis of the Daleks*]
BBC Audio £16 (download)

MAGAZINES

Thursday 25 June

- **DWM** 553 Panini £5.99

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#32: Tlotoxl

The Aztecs (1964)

Now is the drought-time of our discontent
Made glorious rain-time by this sacrifice,
As all the sun that shone upon our temple
Will on the day of darkness be conceal'd.
Now are our knives sharpen'd to needle points;
Altars of stone shall run with human blood
In supplication to the God of Rain
To make our lands again be bountiful.
Our privations be chang'd to merry feastings,
Our dreadful hardships to delightful pleasures.
But now, there is a god with barbara'd hair,
Identified by jewelled accessories,
That emerg'd nimbly from Yetaxa's chamber
To incidental music of a flute.
But I, accustomed to deceptive tricks,
Wonder if this god does muster pass?
Is she, so comely-faced and of such majesty,
In truth a scheming wanton, peddling lies?
A thief that walked within Yetaxa's tomb?
So I, Tlotoxl, Priest of Sacrifice,
Shall devise a test for dissembling nature.
Yetaxa's weakness lies not in herself
But in her servants, Doctor, Ee-an, Susan.
What if her aged servant transgress'd our law
By meeting with Yetaxa in secret?
He must be confin'd to barracks, by law!
If she seek his release, then she is false!
Or her servant Ee-an faced Ixta
Our greatest warrior in mortal combat?
If Ee-an should face death, will she save him
With her divine powers; if not, she's false!
And what if her handmaiden should cry out
In desecration of our sacred ground?
She must be punished for such a crime.
If not, I'll get the Perfect Victim to
Request her as his Bride of Sacrifice;
If she denies his wish she's bang to rights.
The penalty for such a crime is set,
The tongue and ears be pierced with thorns.
If 'taxa tries to save her maid's phizog,
Then clear as day it be, that she is false!
Or yet perhaps I shall with poison test
To prove the woman if Yetaxa be;
And if she dies, then no doubt she is false
And we well-shot of her most gladly are.
And if she lives, well then, let us rejoice;
The spirit of Yetaxa is returned
And I shall beg forgiveness of the Gods.
And so a draught of wine must be prepared,
And I with humble words shall it present
For her to down in one in friendship's name.
But what if she I cannot prove a liar;
Who shall believe my word against a god's?
I must therefore make Autloc see the truth
And turn him 'gainst Yetaxa and her kin,
In deadly hate the one against the other.
If he proclaim her false he'll be believed;
And if Yetaxa be as true and just
As I am subtle, false and suspicious,
Then we shall celebrate our god's good grace
With lots more sacrifice and blood and death.
But if I find her false I have a plan.
A room with just three walls, we shall her place
Within. Then a fourth wall be closely seal'd
And order shall be restor'd to our lands.

ILLUSTRATION BY **BEN MORRIS**

I knew it! She is a false goddess! She failed *all* of my tests and then – this is the real giveaway – she actually just came out and said it. "I am not Yetaxa. Suck it up, priest boy!"

But Autloc, our so-called High Priest of Knowledge, has been taken in by her fair looks and soft words. The gullible old fool! This is even worse than that time he thought a parrot was a reincarnation of Quetzalcoatl. It wasn't even a talking parrot, it was just a parrot.

So now I have to destroy all her faith in her. I have a plan. I will instruct Ixta to go down to the Garden of Peace first thing in the morning, sneak up behind Autloc and club him unconscious. Then – and this is the clever part – he should leave behind Ee-an's club, so when he wakes up, Ee-an will be blamed!

It's worked like a dream. At no point did it even cross Autloc's mind that it was a bit odd for Ee-an to leave his club behind in the garden. He really is an idiot. But he has proclaimed Yetaxa a false goddess, and that's the main thing.

Now comes the tricky part, because we've already told everybody that we've been visited by Yetaxa. It was bad enough trying to live down the business with the parrot. No, this time we have to make it look like Yetaxa and her servants have willingly returned to their tomb.

I have noticed that Yetaxa's aged servant keeps asking about the tomb. If I didn't know better I would say they were trying to get back in. So I could just let them... but no, I have a better idea! I will sacrifice Yetaxa and her servants! When in doubt, get the butcher's knife out!

As told to Jonathan Morris

Next Issue...

BBC
DOCTOR WHO
MAGAZINE

THE DOCTOR WHO DIRECTING MASTERCLASS

Series 12 survey results
What were your favourite episodes?

Cold War
The Fact of Fiction resurrects the Ice Warriors.

INSIDE THE TARDIS...
THE CHANGE OF APPEARANCE IS BEGINNING....LET US LEAVE BEFORE DE-MATERIALISATION TAKES PLACE.

The Night Walkers
The last straw for the Second Doctor!

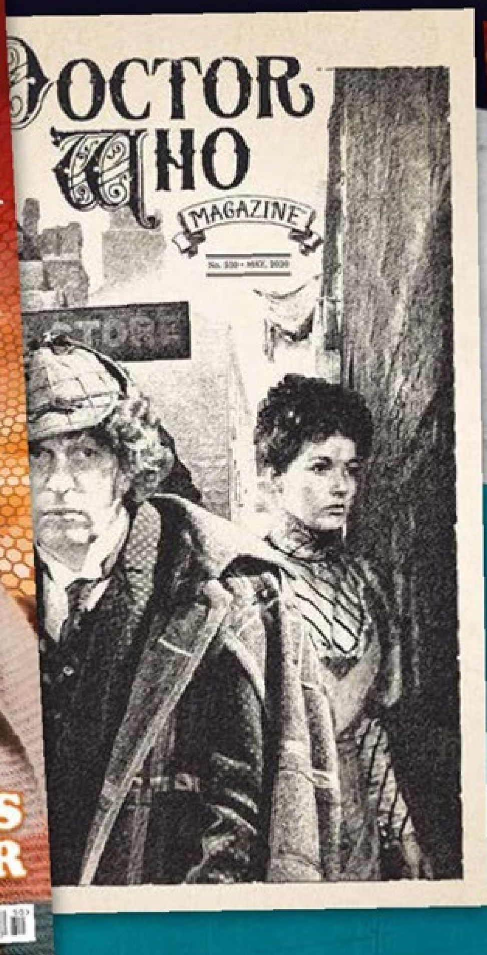
PLUS! News Reviews Interviews Competitions AND MUCH MORE!

DWM 553 will be available at WHSmith, newsagents and comic shops from **25 June 2020**, price £5.99. For free delivery, subscribe at www.paninisubscriptions.co.uk/drwho

Panini Comics **PANINI ONLINE SHOP** Panini Magazines

Having difficulty finding the latest **DWM**, comic collection or bookazine? Try the Panini Online Shop!

BBC
DOCTOR WHO
MAGAZINE
ISSUE 550
MAY 2020
INSIDE
TALONS OF WENG-CHIANG POSTER
TARDIS DIORAMA
SIX COLLECTORS' CARDS
1977-STYLE POSTER MAGAZINE
FOUR-PART BIG FINISH DOWNLOAD
1976
DOCTOR WHO'S HOTTEST YEAR
A lavish celebration of the mid-70s classics


DOCTOR WHO
MAGAZINE

SPECIAL EDITION
BBC
DOCTOR WHO
COSTUME DESIGN
Dressing the Doctor
From William Hartnell to Jodie Whittaker
SCREEN TEST
DOCTOR WHO
THE CLOCKWISE WAR
DOCTOR WHO
GROUND ZERO

You can now find all of your favourite magazines and books in one place:
store.panini.co.uk

Register for exclusive offers and news on all the latest releases.

WHILE STOCKS LAST!

FULL CAST AUDIO DRAMAS FROM **BIGFINISH.COM**

SCAN QR CODE
TO HEAR MORE

bgfn.sh/breathe

BBC

DOCTOR WHO

TIM **TRELOAR** • KATY **MANNING** • JOHN **LEVENE** • JON **CULSHAW**

THE THIRD DOCTOR
ADVENTURES

VOLUME SIX: COLLECTOR'S EDITION CD BOX SET AND
DOWNLOAD AVAILABLE NOW FROM **BIGFINISH.COM**

ALSO AVAILABLE

VOLUME ONE

VOLUME TWO

VOLUME THREE

VOLUME FOUR

VOLUME FIVE

BBC STUDIOS

@BIGFINISH • THEBIGFINISH • BIGFINISHPROD

BBC logo TM and © BBC 1996. Doctor Who logo TM and © BBC 2018. Dalek image © BBC/Terry Nation 1963.
Daleks created by Terry Nation and used under licence. Licensed by BBC Studios.

BIG FINISH WE LOVE STORIES

BBC

DOCTOR WHO

MAGAZINE™